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OCTOBER 1, 2009  
**ISSUE 827**





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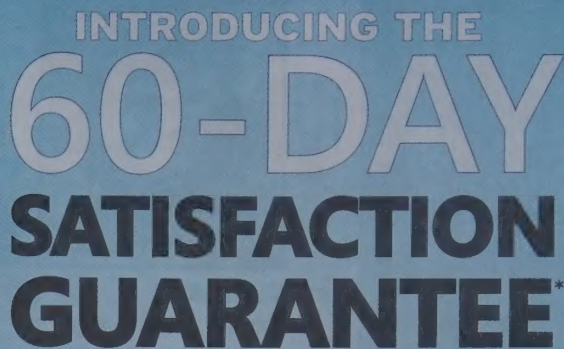
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COVER  
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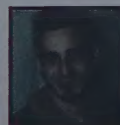
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NEWS FEATURE • **BAR SCENE** • BY TIM COOPER | 626 words

## Late Night Party People



Start A Conversation | Save the Party campaigner Joel Jackson offers up some swag while talking to partiers on Whyte Avenue. PHOTO BY IAN JACKSON/EPIC PHOTOGRAPHY

**GEOFF GRIMBLE'S "SAVE THE PARTY" CREW MEETS CYNICISM AND DRUNKEN LOGIC IN THEIR CAMPAIGN AGAINST VIOLENCE**

It was an ominous start to my Friday night.

"What the fuck are you guys doing?"

That's the first question received by six "Save the Party" campaign workers outside Boston Pizza on the corner of 106th Street and Jasper Avenue.

A drunken middle-aged man calling himself Alf staggers across the parking lot in blue jeans and a black Iron Maiden T-shirt.

It was only minutes past 9:30 p.m.

The tension in Alf's approach, however, is stifled as the campaigners casually explain their purpose: to save the city's bustling party areas from fighting, public urination, littering, and vandalism.

Alf seems pleased with the friendly conversation.

"A lot of people paint those who go out to bars with the same brush, saying everyone who goes to Whyte or

Jasper just wants to get drunk, break stuff, and get into fights," campaign manager Geoff Grumble says. "In reality, it's just a minority that's like that, and they're getting all the attention. That misperception actually creates problems."

"Save the Party" is part of Responsible Hospitality Edmonton's ongoing efforts to curb violence on Jasper and Whyte Avenue. The group includes members from the hospitality industry, residents, and members of city council. Going from bar to bar along Jasper Avenue in vibrant T-shirts of yellows, oranges and greens, the "Save the Party" crew breaks the ice with free portable ashtrays and sunny personalities, and talks about responsible party behaviour.

As we walk down the avenue at about 10 p.m., we pass few people. The campaigners move west through the warm evening, and stop a few people milling around entrances at Oil City Roadhouse, The Bank, and farther down at On the Rocks. Lineups form outside the bars about an hour later, snaking farther down sidewalks. Oil City Roadhouse and

the Vinyl Lounge, between 107th and 108th Streets, create the biggest congregations, with up to 30 people waiting to get in at times, and more spilling over onto sidewalks to enjoy their cigarettes.

Outside the Vinyl Lounge, 23-year-old Shawn Crawford listens with skepticism to the crew's spiel. "Their intentions are good, but fighting's going to happen anyway," he concludes.

Party people aren't the only ones targeted by Responsible Hospitality Edmonton. There's also a bouncer certification program, which grew out of some of the group's other street campaigns. The program teaches club security personnel how to keep tempers down, even before patrons enter the bar.

"If people have been waiting in line for half an hour, and the bouncer is being aggressive, they may get a chip on their shoulder when they finally get in," Grumble says. He thinks bouncers who are quick to use violence inside a venue also promote it on the street, where recently roughed-up patrons are sent. "Experienced bouncers will find more creative ways to suppress

situations."

Back on Jasper, campaigners are still received with interest and enthusiasm, but staying on topic becomes slightly strained as the drinks flow. One man outside On the Rocks on 117th Street sees a connection between the campaign's intention to make the city safer at night, the buttons and ashtrays they give away, and marital values, but finds it difficult to express the link, managing only to repeat several times that the swag used by the campaign doesn't mean anything when considering the divorce rate.

But campaign supervisor Michael Schwake isn't discouraged. "Social marketing means making small changes to create big ones," he says. "At the very least, if we make someone think twice, that creates change."

By 1:30 a.m., the campaigners are finishing their last conversations at Oil City Roadhouse, ready for the end of their shift. They leave with the hope that their words might linger to discourage even one act of destructive behaviour as the party continues without them.

## NEWS BRIEF • BY JESSICA POTTER

**OLD STRATHCONA • YOUTH SHELTER  
CONNAUGHT ARMOURY OPEN FOR YOUTH**

Sunday morning's brisk chill was just a taste of what's to come for homeless youth in Edmonton. At the grand opening of the Youth Emergency Shelter Society (YESS) Armoury Centre at 103rd Street and 85th Avenue, in the old Connaught Armoury, pancakes and sausages were served to early risers interested in touring the newest addition to the neighbourhood.

"Today's weather is a brutal reminder of the need for safe, warm facilities for our homeless youth," says Sue Keating, Opportunities Manager with YESS. "The centre's opening is that much more important now that winter is around the corner."

The YESS Armoury Centre provides at-risk and homeless youth a place to interact, learn, and relax during the day. By opening at 9 a.m., the centre can support those kids leaving overnight shelters. They also hope to pull in the many youth in the area with nowhere else to go. "Without constructive recreation," Keating says, "these kids end up hanging out in the malls or gravitating back to the groups and individuals that are harmful."

Although there was initially some negative feedback from neighbourhood residents, the group has worked with adjacent condo associations to ensure conflicts are resolved. "Yes, there was some worry at first," Keating admits, "but these kids are hanging around the neighbourhood anyway. We're just getting them off the streets and out of trouble. Once this was made clear, we were supported."

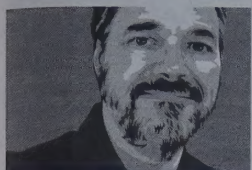
Renovations started soon after the group was granted the lease in November 2008. As a designated historic site, restrictions were laid on what could be done to the building, but the result is a functional space with character. "We wanted something super-nice for our kids, something that tells them they're worth the trouble," Keating says. "We need to elevate them, give them an environment to grow in."

With its high ceilings and beautiful exposed brickwork and original fixtures, the centre inspires creativity. The large multipurpose room on the second floor was what sold the group on the building. There's room for anything, from hip-hop classes to resume-writing workshops. Keating expects upwards of 100 youths to use the facilities on a near-daily basis.

"We'll provide recreational opportunities, life skills workshops, counselling, cultural practice support, all the things that will help these kids find their footings," Keating says. The centre partners with a variety of agencies in the city, including Edmonton Police Services, who are keen to get involved. "Here's a place where you can deal with your problems in a safe environment.... You can have a shower and write a resume or play videogames. We're giving them a chance to share the same experiences as mainstream youth."



# City Council Can't Get No Respect



**OUTSIDE POLITICS MAURICE TOUGAS  
POLICE AND THE LIBRARY  
BOARD PUSH FOR BIGGER  
INCREASES IN THEIR BUDGETS,  
DESPITE COUNCIL'S THREE  
PER CENT LINE IN THE SAND**

Edmonton city councillors are the Rodney Dangerfields of politics. They don't get no respect, no respect at all, particularly from their own bureaucracy.

City council is currently laying the groundwork for the 2010 city budget. Seems to me that city council spends almost all of its time in budget consid-

erations, either discussing this year's budget, next year's budget, or some five-year plan or another. It must be mind-numbingly boring, which might explain why so many city councillors fall silent for months at a time. (Is Dave Thiele still on council? Seriously, I had to look it up.)

and reasonable.

If I were on city council — and no, you don't have to worry about that ever happening — if I told my bureaucracy to come back with a budget based on a three-per-cent increase, that's what I'd expect. But they don't get no respect, even from

to shoot for, and the cops ignore it. Any increase is never enough for the police.

The cops say they need an 8.6-per-cent increase just to maintain services at their current level — that's an additional \$19 million, by the way. In other words, if the cops don't get

Do I believe the library would close a branch? Not on your life.

Now, don't get me wrong: I love the library. I'm a regular at my branch. But do I believe they need a 7.3-per-cent boost just to maintain current services? No I don't. That just doesn't make sense. If they need more money, increase the yearly fee to \$15 from \$12. Nobody would notice a \$3 increase, but it would mean a lot to the library.

Or maybe the library should be more selective in its purchases. Last year, according to its annual report, it bought 390,296 items. But does the library need 11 copies of the latest DVD from World Wrestling Entertainment, something called *Backlash*? Does it really need more than 40 copies of the new Dan Brown hack work, *The Lost Symbol*? Does it really need 2,950 magazine subscriptions? (All true, by the way.)

Again, I'm not picking on the library. But my guess is that the library is like every other civic department, unable or unwilling to make tough decisions.

Mayor Stephen Mandel said in the *Edmonton Sun* last week that the city is "facing a big problem — the insatiable growth of all our departments. Somehow we're going to have to gain control of it ... There's a point where our citizens are going to say, 'Enough already.'"

Uh, Stephen, I think we're well beyond that point.

No wonder you don't get no respect.

Maurice Tougas is the former Liberal MLA for Edmonton-Meadowlark.  
mauricetougas@live.com

**NOBODY PLAYS THE BUDGET GAME LIKE THE COPS. SUPPORTING THE POLICE IS LIKE SUPPORTING OUR TROOPS; IT'S THE ULTIMATE MOTHERHOOD ISSUE ... NO POLITICIAN WANTS TO BE SEEN AS SOFT ON CRIME, OR HARD ON COPS.**

their own employees.

The worst offender when it comes to spitting in the face of council is the police commission. For a department sworn to uphold the law, the Edmonton police certainly enjoy ignoring orders from elected representatives.

Every year, the cops do the same thing. Council gives them a number

8.6 per cent, expect roving gangs of thugs to beset the citizenry. Oh wait, they already do!

Nobody plays the budget game quite like the cops. Supporting the police is like supporting our troops; it's the ultimate motherhood issue. We have such a fear of crime (that would be a good name for a band — Fear of Crime) that the cops know that they can play on that fear to get almost anything they want from council.

I have no doubt that council will cave in to the police (no politician wants to be seen as soft on crime, or hard on cops) and they will get their increase, and then some.

While I am accustomed to the police putting the full court budget press on council, the bookish souls at the library are doing a little squeezing of their own.

The library says if it is forced to spend only three per cent more, it may have to close branches on Sunday, reduce hours, or — the grenade tossed into council chambers — close a branch. That's an albatross no city councillor wants to wear around their neck.

## TOM THE DANCING BUG

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**EPCOR**



# The Cult Of King Ralph Still Spins Alberta

**A NEW POLITICAL BOOK EXPLORES HOW PERSONALITY POLITICS KEPT ALBERTANS FROM EXAMINING KLEIN'S POLICIES**

Rich Vivone couldn't have timed the release of his new book chronicling the Ralph Klein era any better. As provincial surpluses have turned to deficits and we are seeing some of the repercussions of negligent governance, *Ralph Could Have Been a Superstar: Tales of The Klein Era* is an engaging read that serves as a reminder of how personality politics bolstered the superficiality of the Klein years.

The now-retired Vivone has written a collection of 12 essays about politics in Alberta drawing upon his three decades at the Alberta Legislature, first as executive assistant to former Education Minister David King and then as publisher of the independent newsletter *Insight Into Government*.

The book could easily have been called *From Glory Days to Lost Opportunity*. Vivone describes the former premier as a man who "was fine when he knew exactly what to do — cut the deficit — but when faced with reforming and rebuilding the province's political institutions to lead it into the 21st century, he was lost." He levels much criticism at the mainstream media and their "preoccupation with Ralph," which he claims led reporters to focus their stories on personality rather than the policy decisions. Vivone describes the media coverage as part of a strategy developed by Klein and his chief strategist Rod Love: "They wanted you to read about Ralph," he says, "not the opposition parties. Ralph had to be the essence of political coverage." Fifteen years after the Klein era began, public discourse in Alberta politics

continues to obsess over personality instead of the policies and decisions that led Alberta back into a financial deficit.

While the book is a scathing analysis of the Progressive Conservative regime under Ralph Klein, Vivone also has strong words for the Liberals and NDP. Vivone describes Alberta's perennial opposition parties as two groups who sometimes appear to "take greater delight in pounding each other than the Conservative government." He also weighed the likelihood that a new and fresh moderate party will rise, similar to the Social Credit Party in 1935, to challenge and replace the Tories.

SEE Magazine spoke with Vivone from his home in Kingston, Ont.

**SEE Magazine:** You write in your book that you had a difficult time finding a publisher in Alberta that would publish a book on Ralph Klein. Why do you think that is?

**Rich Vivone:** The two publishers I spoke to, one national and one local, they told me that Ralph Klein was not a marketable commodity anymore. Even a book such as mine, that was not all about Ralph but of which Ralph was a prominent part, that didn't make any difference. They thought that the prevailing attitude in the province was that as far as Ralph was concerned, he was done and they were ready to move on to do other things. My argument was that Ralph is part of what this province has been for the past 15 years. He is part of their history, you can't just forget about him just like that. He is an important part of history, and whether people liked him or not is a different matter. [Patricia Publishing, an American company, eventually picked up the book.]

**SEE:** In your book, you talk a lot

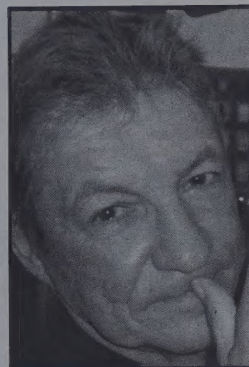
about the media's focus on personality politics during the Klein years. How do you believe this has shaped people's interest and how Albertans engaged in politics?

**RV:** In all the years I have been in Alberta, people in general have never really been interested in politics. Not municipal politics, not provincial politics. The turnout in federal politics is a little better. But when it came to Klein and how people viewed him, I think it was a matter of "If I can't vote for Ralph, I'm not going to vote for anybody, because I don't trust the rest of those guys."

Klein's performance at the homeless shelter, some of the inflammatory language that he used over the years, and "This is Ralph's World" when he was half-gassed on election night, still wasn't enough to get people in Alberta to vote for an alternative.

**SEE:** Speaking of an alternative, you devote a chapter in your book to the continuing plight of the Alberta Liberals and opposition politics. With the recent Wildrose Alliance victory in the Calgary-Glenmore byelection, do you think things are changing for the opposition?

**RV:** It will take some time to find out. Over the years — and Alberta has had a real pattern here — when you come to by-elections and you get alternative parties, they might support them. I remember back with Connie Osterman in 1992, the Liberals were barely a few years under Laurence Decore and they won a seat in Three Hills, but come the next general election, they lost the seat. It was the same with the Western Canada Concept in the early 1980s. They won a byelection and then lost it in the general election. Klein's seat when he retired went Liberal and then they lost it. It takes some time for opposition parties to get traction, but the very

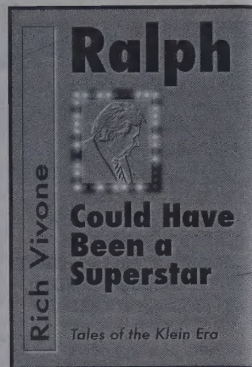


**Ralph's World** | Rich Vivone reflects on his years inside and outside the Klein government. PHOTO SUPPLIED

first thing they need to do is elect a strong leader. You can see in Alberta that there is a pattern of strong leaders when it comes to winning parties, Bill Aberhart in the 1930s and Peter Lougheed in 1971. Unless you have strong leadership, you're not going to attract good people. If you don't attract good people, your party won't get traction.

**SEE:** What do you think are the key lessons that we can learn from the Klein years?

**RV:** Well, I think the very first lesson is that people should pay attention to politics, because Klein got away with an awful lot. Just the other day, I was looking at government spending numbers and the huge spending binge that these guys went on in 1998. I mean, they almost tripled spending over 10 years at the same time as they were talking about fiscal restraint and spending priorities. People believed them, and now we all of a sudden we've found out that they're running a deficit and that they've been spending like hell for a long time. Second, if people in Alberta cared at all about politics, they would demand a say in how gov-



ernment was run between elections. I'm not saying that MLAs should do polls all the time, but there should be mechanisms for people to have input on important bills between elections. Government is about people and they have a right to know what is going on in government. Government has got to be opened up.

**SEE:** You knew a lot of the Klein-era politicians. Have you received any kind of response from them since you launched the book?

**RV:** No. Not a single thing. I'm not surprised. The way Alberta politicians treat stuff they don't like, and might not respect, is to be quiet and it will go away. They did that with almost everything. The attitude is, "If you don't talk about it, it will go away quick." My book is quite subjective; there isn't much in there that isn't already on the public record and it's my interpretation that might be different. If they don't like it, they will ignore it.

Dave Cournoyer is a political blogger, writer, and pundit, and a former political staffer. You can catch him at [daveberta.blogspot.com](http://daveberta.blogspot.com)

NEWS • EPCOR • BY TIM COOPER | 427 words

## Spin-Off And Sale Of Epcor Assets Stand

**UNION GROUP LOSSES THEIR BID TO SHUT DOWN DEAL, AS JUDGE RULES IN FAVOUR OF CITY COUNCIL**

The mayor and city councillors acted legally when they privately approved the sale of Epcor shares in April, the Alberta Court of Queen's Bench announced Friday, Sept. 25.

The court decided council could act as shareholders outside public scrutiny because "natural person powers" provided under legislation allowed for them to bypass sections of the Municipal Government Act.

Gil McGowan, president of the

Alberta Federation of Labour, expressed dismay at the ruling. He teamed up with Civic Service Union 52 and the Canadian Union of Public Employees 30 two weeks ago to contest council's private vote to support the multibillion-dollar deal placing Epcor's power generation branch with Capital Power and offering public shares.

"We're deeply troubled by this decision," he said in a statement released the same day. "It seems to imply that there are no limits to the powers of city council to delegate important civic functions and decisions to individuals and bodies that are not

accountable to the public. It's a blank cheque for politicians who want to make unpopular decisions without any public input."

However, Darrell Lopushinsky, a lawyer with the city law branch, said "natural person powers" is not an official excuse for council to do whatever it pleases.

"It means," he says, "that unless there's some statutory prohibition, a municipality, acting through city council, can do things that any natural person or corporation could do."

Such legislation was introduced to move municipalities out of the strict confines of statutes.

"The idea," Lopushinsky says, "is that municipalities are given a bit more freedom to do things, but it doesn't give them carte blanche to do whatever they want."

Still, McGowan says representatives should not act separately from the public.

"Ruling or no ruling," he said in the press release, "the fact remains that major assets owned by the citizens of Edmonton were sold off in secret and without any public consultation. The mayor and senior managers from Epcor and Capital Power can now say that what was done is technically legal, but that doesn't make it

morally or ethically right."

The loss marks another failed attempt to challenge the Epcor spinoff and city council's role as private shareholder since local lawyer Bill Pidrichney tried unsuccessfully for an injunction against the sale of shares in July.

That has not discouraged McGowan from tackling the matter further. According to the press release, the union coalition plans to pursue the issue, possibly through an appeal of the court decision, or the union group could push city councillors for making Epcor's privatization a major issue in the next municipal election.



# The Music of Jasper Place



MY TOWN SCOTT LINGLEY

**SCOTT FONDLY RECALLS HIS UNDERAGE YEARS AT THE RITZ DINER AS HE WALKS JP'S NON-CORPORATE STREETSCAPES**

Scott Lingley is embarking on a series of explorations of Edmonton neighbourhoods. This week's installment features Jasper Place.

Jasper Place, despite its many community-oriented amenities and the presence of a post-secondary educational institution that has just been declared a university, has a bit of a rough reputation. It could be the unusually high concentration of adult amusement emporia along the main drag of Stony Plain Road between 149th and 163rd Streets, the long-standing presence of the storied Sax-

To me, though, the environs of Jasper Place have always meant one thing: music.

After my early initiation into local music at Spartan's and Bonnie Doon Hall — and my whiskerless teenaged inability to gain admittance to venues like the Sidetrack — I repaired to the Ritz Diner on Stony and 151st Street for regular doses of local and touring bands.

The Ritz's booths and mirrored walls had been dolled up with a veneer of 1950s memorabilia, which actually made it look like the set for a high school staging of the musical *Grease*, but the hard and fast noise issuing from the tiny stage was of a distinctively modern (at the time) post-punk stripe. Before alternative rock was a mercilessly marketed musical niche, Edmonton's non-mainstream royalty from Jr. Gone Wild to Cadillac of Worms nearly blew the windows out of the place on a weekly basis, alongside touring acts from across Canada and the U.S., a testament to the relative paucity of performance venues that still afflicts our fair town from time to time.

scrotum or not.

Luckily, the Saxony's live music experiment was short-lived and a less skeezy venue, The Down Easy, took up the mantle for their own short-lived experiment a block or so down the road. Proving you can't keep a good venue down, it's risen again in recent times — with snack platters — as the Haven Social Club.

Round the corner, I had the odd pleasure of seeing master drummer/Zappa alumnus Terry Bozzio conduct a drum clinic in the John L. Haar Theatre of Grant MacEwan (University's) Jasper Place Campus. The idea of a drum clinic, I assume, is to inspire young percussionists by demystifying complex musical concepts. Judging from the comically gargantuan custom drum kit sprawled across the stage, the capacity crowd of drum nerds wasn't in for any demystification, a promise fulfilled during Bozzio's 20-minute opening solo conducted entirely on a dense forest of black-lacquered cymbals.

You wanna rock out like the pros, kid? Step one: get a lucrative spon-

**WHAT STRIKES ME IS NOT THE AREA'S PREPONDERANCE OF XXX MOVIE STORES, LOVE SHOPS, MIRROR-WINDOWED MASSAGE PARLOURS, AND CHEQUE-CASHING OUTLETS, BUT THE WAY STONY PLAIN ROAD HAS COMPLETELY RESISTED GENTRIFICATION.**

ony Motor Inn (now a Howard Johnson's and, according to one psychic investigator, a "paranormal hub"), and a couple of high-profile incidents of random, terrible violence avidly reported by the media in the last couple of years that have prompted residents to wonder aloud why the EPS isn't doing more to keep their neighbourhood safe.

Even the foundational stories of Jasper Place smack of a lawless, Wild West ambience. In 1956, before Jasper Place was amalgamated with the City of Edmonton — that happened in 1964 — the constabulary were having a hard time dislodging a recluse who had dug trenches around the old boxcar he was living in and was putting up armed resistance to displacement.

Firehoses hadn't done the trick and two policemen had already been injured when Richard "Dick" Butler, town councillor and publisher of the JP weekly newspaper, decided to take matters in his own hands. Butler borrowed a police revolver and approached the fortified shack solo. The existence of Richard Butler Memorial Park at Stony Plain and 157th Street testifies to the unfortunate outcome of the man's bravery; the recluse was ultimately evicted with a bulldozer after a six-hour standoff and placed in the Oliver Mental Institution.

The Ritz has been supplanted by Smokey Joe's Hickory Smokehouse, but you can still stride the checkered floor and wonder how any band could have fit on the teeny stage, now surmounted only by a desk, a headshot of Josh Dean, and a cartoon portrait by a patron of a kid proclaiming "I ate til I got sick at Smokey Joe's!" Oh, and try the brisket.

At one point, the aforementioned Saxony even stepped into the breach and started booking local bands with original setlists.

The thing I remember most, aside from feelings of gross discomfort amid the mean-looking door staff and strip-joint trappings of the room, was the talent-buyer's savvy for creating mismatched billings, as when local death metal pioneers Disciples of Power opened for demented Chicagoans The Jesus Lizard.

JL frontman David Yow bore an uncanny resemblance to a street person in both appearance and bearing and, despite multiple public indecency convictions springing from the band's inclusion on that year's Lollapalooza tour, still maintained a proclivity for whipping out his junk during the song "Tight and Shiny." Persecution had caused Yow to turn it into more of a magic trick, so that the assembled headbangers couldn't be sure whether they'd just seen a

sorship for your gear.

Returning to the scene of so many prized musical memories, what strikes me is not the area's preponderance of XXX movie stores, love shops, mirror-windowed massage parlours, and cheque-cashing outlets, but the way Stony Plain Road has completely resisted gentrification — there's not a chain outlet or franchise in sight — and the lack of post-boom pretence that's wiped the character off the face of some of Edmonton's other historic neighbourhoods. (Ahem, Old Strathcona.)

You can see it in the rows of thriving independent retailers, the prairie-style façade of the Jasper Place Hotel, in the fact that the Chin Kee Chinese Restaurant has never seen fit to change its name, and in how the area refuses to be defined by some of its sketchier businesses.

If you haven't been out to Jasper Place in a while, mark Oct. 16 and 17 on your calendar as the second annual recurrence of Storefront Cinema Nights, where business owners along Stony Plain Road transform their display windows into an outdoor multiplex featuring family-friendly animation, historic slideshows, live dance, and more.

For more information, visit the Stony Plain Road and Area Business Association's website at [www.stonyplainroadbrz.ca](http://www.stonyplainroadbrz.ca).

## FROM THE READER

### LETTERS

#### PRaise FOR FISH

Re: "Burying Socialized Sporting Facilities," SEE #824 (Sept. 10).

Just a quick letter to say what a great gift Fish Griwkowsky is to this city. Though he's a person who speaks his mind fearlessly and articulately in print, what's most inspiring to me are his ideas. I know that ideas are typically dime a dozen, but Griwkowsky's are not simply "creative" but also thought through in minute detail.

For instance: his notion for Gretzky Gardens on top of an underground arena. Brilliance. I am decidedly not a hockey fan and don't like the idea of taxpayer money being spent on a structure that will not only bung up downtown traffic on game days, but provide a mountainous eyesore for all who pass downtown's north side. A buried structure with a green space or skating rink above it for the public to use is much more palatable. It becomes part of the community. If we as taxpayers are supposed to pay for 70 per cent of this thing, it damned well better be. I still think our money would be better spent on other things in Edmonton, but I am a sucker for green spaces. It might even make up for the increased traffic congestion.

This is but one example of Fish's weekly input about this city, the people who live in it, and the celebration of both. Over the years I've read and enjoyed his writing a lot. I almost always get something out of it. He's a gem.

THOM GOLUB, EDMONTON

### COMMENTS FROM THE WEB

#### PRaise FOR GILLIAN STEWARD

Re: "Wild Card Beats Tories In Calgary-Glenmore," SEE #825 (Sept. 17)

Yet again, Gillian Steward's article is right on target. The Wildrose win on Monday night warns Albertans of even a stronger right-wing, religious-tinged government in Alberta than what we've had in the past. More of the same old same old, but with a new coat of paint.

This is an appalling situation for those of

us who consider ourselves centrists or centre-to-left supporters and for those of us who believe that government's job is to defend the public good.

I urge Greens, Liberals, and the NDP to talk to their leaders and executive and to ask them to engage in a cooperative effort to challenge the right wing.

A defeat of the "small c" conservative faction in this province will never happen without some kind of coalition by the opposition. In the name of public good, I urge members of these parties who hold the deluded and illogical notion that simple hard work campaigning will bring us good new government that they reconsider. No amount of hard work by a small fleet of sailboats can make a dent against a tanker.

I sometimes think, because of its dogmatic approach, that the progressive left is its own worst enemy.

Only united we stand.

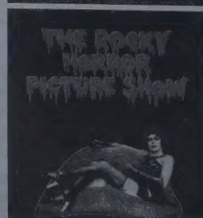
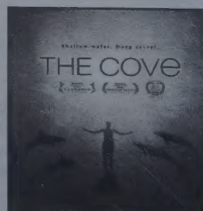
"ALTA" ON SEPT. 17 AT 1:32PM

Re: "Wild Card Beats Tories In Calgary-Glenmore," SEE #825 (Sept. 17)

I agree with you, Alta. But we all have to put our money where our mouth is, or what you and I advocate will not happen. I would urge everyone who agrees with Alta to join either the Liberals or the NDP and promote this agenda within the party of your choice. These parties have good and rather similar policies but they also have a political culture that frowns upon working together with others to achieve common ends.

"ALVIN FINKEL" ON SEPT. 22 AT 9:32PM

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SEPT. 26, 2009 | 2:41 PM | PHOTO BY MERYL SMITH LAWTON/EPIC PHOTOGRAPHY

Teens watch a movie in the TV room during the open house at the new Youth Emergency Shelter Society Armoury Centre.

## WITNESS

### OUR COMMENT ON THIS WEEK'S NEWS

#### EDMONTON • WLRT DON'T FEAR THE LRT, WEST-ENDERS

Consultations for the new west LRT line got underway this week, and the public is hearing more from the naysayers who fear the mass transit line will reduce their business and otherwise downgrade the area around Stony Plain Road.

Affected communities certainly should come forward with their concerns. Street-level LRT has often been criticized for slowing down Calgary's downtown, and frankly, done with a completely top-down approach, any civic project can go wrong very quickly.

But whining from residents afraid of change shouldn't sidetrack projects that will impact the entire city. Despite the complaints, many city residents are thrilled by the idea of fast public transportation to the west end, as well as (hopefully) reduced car traffic.

Since there's only one LRT line in the city right now, it's likely many of the people who complained about possible increases

in noise or an undesirable streetscape this week haven't lived near an LRT line before. The noise is comparable to that of any busy street, if not quieter, and LRT stations can become hubs of activity and foot traffic, as they are in Toronto, once the LRT network expands to a decent size.

The city has undertaken an ambitious LRT expansion, including the line north to NAIT and the southeast line to Millwoods. But Edmonton remains far behind on mass transit. The city simply stopped building in the 1980s, and residents were left with a largely useless one-line joke. Perhaps this is part of the reason why some Edmontonians are skeptical of the powers of mass transit. The city's long-term goals of LRT expansion, however, should provide some reassurance.

The city's new approach of building high-density residential and mixed-use neighbourhoods around LRT should also be taken as a plus. Unlike past transit projects

— think of the relatively unused spaces around Belvedere Station — the city seems more dedicated to building up around LRT stations. That means not only is the LRT line more viable, but the community also becomes more vibrant. This tactic has seen some positive results — the developments around Clareview Station, with condos and nearby shopping, are one example — and it will only get better as time passes and the communities grow around the LRT.

Indeed, future generations of Edmontonians will thank residents for taking on these projects now. In 20 or 30 years, the sight of an LRT train could be just as common as car traffic, and public transit could become a more popular choice. That means fewer cars on the road, and a better commute for those who choose to keep their cars.

These projects will dramatically change the city as a whole. Let's hope west-enders can see the bigger vision.

### BY THE NUMBERS

ALBERTA — THE BIG SPENDER?  
 SOURCE: STATISTICS CANADA





FASHION • MOD • BY JANELLE WEED | 432 words

# In Mod We Trust



**Mod About Fall** | Jason Morton (DJ Blue Jay) and Nicole Nekich show off their mod style in front of Sherlock Holmes Pub on Rice Roadway. PHOTO BY TIMMY BEONG/EPIC PHOTOGRAPHY

## GOOD TAILORING, POP ART, AND GEOMETRY ARE ALL ESSENTIAL ELEMENTS OF THIS CLASSIC LOOK

For anyone out there feeling slightly disillusioned from ever-encroaching neon colours and acid wash trends peppering stores for fall, mod fashion will be a breath of fresh air.

The style, unlike stirrup jeans and slouch boots, has never quite managed to be hopelessly out of touch: clean lines, simple designs, and an emphasis on flattering clothes have enabled it to endure decades of trends. What sets mod apart from simply, say, wearing a nice suit, is in its nuances.

The mod movement took off in the late 1950s and early 1960s in Britain — the youth of the country had expendable money for the first time since the war, and a lifestyle of custom scooters, an amphetamine-

propelled nightlife, and chic fashion emerged. Permeating the fashion of the scene was geometry, minimalism, and pop art: A-line dresses vigorously cut with thick black lines, large circles (mod roundel or otherwise), and vibrant colours are distinctively mod. Nicole Nekich, seen here in her own modly garb, maintains that, ultimately, "the main thing about mod clothing is that it needs to be well-tailored." For women, this is great news: although Twiggy and similarly, er, twiggy models were champions of the original mod movement, tailored styles mean that all shapes can find something mod that works for them.

Mod fashion is also unique in that it provides great options for both genders. Jason Morton (a.k.a. DJ Blue Jay) helps spin Mod Club Edmonton every month at The Pawn Shop, and he illustrates here how mod style, unlike many trends, reconciles class and youth — a deliciously cut fall

jacket (Ben Sherman, courtesy of ColourBlind) pulls a look together for guys that is dashing and masculine. Makeup and hair are also important details for mods: thick, black eyeliner, and super-straight hair with long, blunt bangs for girls; and long schoolboy side-bangs for boys.

So, as the hardcore mods in Edmonton are dreading that not-so-far-off day when their scooters will get packed up for hibernation, why not grab a sweet mod peacoat to keep warm and feel a little elegant even when you've just got jeans on underneath. If you're really digging on mod's retro styles (or just want something to paint the town in with your droogs), Ben Sherman's has bowler hats in this fall.

Whatever ends up striking your fancy, you can pretty much bank on your mod purchases this season outlasting most of the other trends on the racks.

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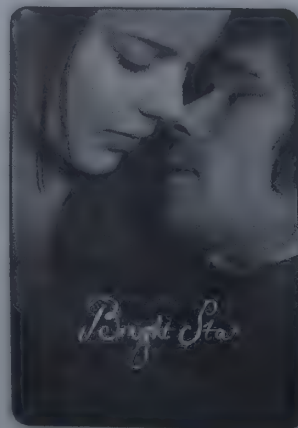
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# No MSG-Filled Packets In Sight

**ICHIBAN OFFERS FRESH AND SATISFYING SUSHI-RELATED FARE. TOO BAD IT HAS A SOMEWHAT ARCTIC ENVIRONMENT**

ICHIBAN JAPANESE RESTAURANT  
8750-149 St. 481-5252

It probably isn't called the Lynwood stripmall, but the stripmall on the corner of 149th Street and 87th Avenue was already notable to me by the presence of Bon Ton Bakery and quite a decent little donair shop called, coincidentally, Lynwood Donair & Burger. That was where I was planning to break my evening fast as my co-diner and I wandered the west end in search of furniture bargains, when we remembered there was an untested venue for sushi right next door.

For many people, the name Ichiban is probably synonymous with cheap, nutrition-free instant noodles, but there were no MSG-laden flavour packets in sight when we entered

the cool, tidy dining room adorned with dark, squared-off textiles, deep booths, and subdued lighting. Instead, we were presented with a fairly lengthy list of sushi and sushi-related food items. Shivering in the artificial chill, we ordered green tea and set to choosing.

Certainly there would be sushi — salmon (\$3.70 for two pieces), tuna and toro (\$4.50) — but people were not meant to live on raw fish and rice alone. No, we also wanted green salad (\$2.50), a couple of different rolls and some okonomi-yaki (\$7.95), which is sometimes described to westerners as "Japanese pizza" but bears no resemblance at all to pizza, except for being flat.

Aside from some confusion about quantities, our young (and possibly new to the job) server was pleasant and efficient in seeing to our needs.

Maybe it's just me, but it seems like meals at sushi restaurants come in a random order — appetizers almost never arrive first, as was the case at Ichiban. After the prefatory

complimentary bowl of miso, our sushi and maki arrived ahead of the salads and appetizer. Not that it matters what order it comes in; it's just one of those "ever wonder?" kind of things.

The sushi portions were fresh and up to standard proportions, and the toro (tuna belly) was particularly silken and toothsome. Likewise, the

wrapped in nori (seaweed) and surrounded by rice and toasted sesame seeds. There was nothing wrong conceptually with this meta-maki, but the small portions of each fish meant none of the represented flavours really stood out.

Next came the salad and okonomi-yaki, at which point we ordered a couple of yaki hotate (\$2.95), a little hot

an eggy sorta pancake type-a thing, layered with some sprouts, beef, or shrimp, then drizzled with mayonnaise, salty okonomi-yaki sauce and sprinkles of seaweed. Ichiban's okonomi-yaki was more crumbly in texture, seemed to contain some cabbage and was lightly zigzagged with the eponymous sauce. My co-diner noted that the gingeriness of the sauce and overall sweetness made it taste a bit like dessert.

Last but not least, we received our yaki hotate — a scallop baked in miso and mayo on its own shell. This was a good complement to the okonomi-yaki, because once you've eaten the tender-chewy bivalve immersed in the misonnaise, there's still lots of browned, buttery sauce left over and it would be shame to waste it.

In sum, Ichiban provides a nice atmosphere and adheres to the Japanese-cuisine standard set by Edmontonton's more high-profile sushi outlets (e.g., Kyoto, Mikado), which is great news the next time you find yourself hungry in Lynwood.

**THE TAB: \$50 FOR TWO (FOOD ONLY)**  
**THE GIST: EVERY NEIGHBOURHOOD DESERVES A DECENT SUSHI JOINT**  
**TRY: THE FUJI ROLL (\$8.95)**  
**BWARE: THE AIR CONDITIONING**

Fuji maki (\$8.95) was a pleasing mouthful, comprised of spicy tuna roll topped with chopped scallops and orange beads of fish roe bound in mayonnaise. Spicy, creamy, and three kinds of fishy — the Fuji really had it all. Our other maki selection, the maki maki (\$6.95) was like an outside-in rainbow with bits of tuna, salmon, red snapper, and avocado

food to offset the A/C shivers. Salads at sushi restaurants tend to be simple and inexpensive, and Ichiban's was no exception — some lettuce, a carrot stick or two, cucumber and tomato in a basic vinaigrette — but it did add a roughage element. The okonomi-yaki was also quite basic, though this was not necessarily expected. Usually okonomi-yaki takes the form of

## RESTO CAPS • RECENTLY REVIEWED • BY SCOTT LINGLEY

### CHICKEN FOR LUNCH

Scotia Place Food Court (10060 Jasper Ave.), 425-9614

**THE TAB:** \$7.75 (cash only)

**THE GIST:** Food court legend still standing tall

**TRY:** Whatever you're given

### EL RANCHO SPANISH RESTAURANT

11810-87 St. 471-4930

**THE TAB:** \$33 for two (food only)

**THE GIST:** Solid Mexi-Salvadorean fare, nice room, indifferent service.

**TRY:** The Enchilada Mexicana

### THE HAT RESTO PUB

10271 Jasper Ave. 429-4471

**THE TAB:** \$42.95 for three (food only)

**THE GIST:** Edmonton greasy-spoon landmark goes upscale

**TRY:** The burgers!

### LA SHISH TAOUK

10106-118 St. 452-1333

**THE TAB:** \$28 for two (food only)

**THE GIST:** Really Lebanese, really good

**TRY:** Shish Taouk Platter

### LEE GARDEN

12952-118 Ave. 444-8888

**THE TAB:** \$36 for lots of food

**THE GIST:** Hey, it's cheap

**TRY:** bargains

### MASALAZ

4218-66 St. 484-0582

**THE TAB:** \$28 for two (food only)

**THE GIST:** Affordable, authentic south Indian cuisine, strip-mall ambience

**TRY:** The masala dosa with sambar (\$6.99)

### MUCHO BURRITO FRESH MEXICAN GRILL

10124-109 St. 429-4220

**THE TAB:** \$8.48 (food only)

**THE GIST:** You were expecting fancy, maybe?

**TRY:** The burrito

### PACKRAT LOUIE

10335-83 Ave. 433-0123

**THE TAB:** \$112 for four (food only)

**THE GIST:** You get what you pay for

**TRY:** The roast loin of venison

### PHO AND BUN

10122-79 St. 485-2802

**THE TAB:** \$23 for two (food only)

**THE GIST:** Affordable, and authentic

**TRY:** The satay skewers and soup

### SPICE KITCHEN

10346 University Ave. 433-3800

**THE TAB:** \$40 for two + leftovers

**THE GIST:** Old school Chinese, sans frills

**TRY:** The hot and sour soup

### SUSHI WASABI

5714-111 St. 433-0533

**THE TAB:** \$50 for two (food only)

**THE GIST:** The best raw fish in town

**TRY:** The assorted sushi or sashimi

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DRINKING • JARGON | 573 words

# Welcome To The War On Terroir



**BOOZE MUSE MELISSA PRIESTLEY**  
**"TERROIR" MAY SOUND**  
**IMPRESSIVELY FOREIGN ON A**  
**WINE LABEL, BUT THE WORD**  
**HAS LITTLE REAL MEANING**

Modern speech is polluted with over-used buzzwords, and the wine world is no exception. The word *terroir* is as pervasive, overused, and ultimately meaningless in the wine world as the similar sounding "terror" is in the world of political rhetoric.

If you're lucky enough to have never heard or read this word, count

yourself blessed — and your days numbered until those two syllables are inevitably uttered in a wine store, website, and living room near you. Trust me: it's coming, and I promise it has relevance for everyone who drinks wine.

You don't believe me? Well, I'll prove it — in one word.

Money.

Wine label language is as much about money as the contents of the bottle. Labels serve two purposes: first, it conveys the legal information required for that particular product (contents, instructions, warnings, etc.); and second, it tries to sell itself.

We all know sex sells. And certainly you've seen wine ads using sexy, sophisticated women (and/or their male counterparts) to sell their plunk. But far more common

than using sex to sell wine is using words to sell it — after all, you can't put boobies on every label (though some have tried) — and *terroir* happens to be one of the most oft-used wine words out there.

*Terroir* is a very complex concept. French in origin, that doesn't have a direct translation in English. It ■

like the angle of the vineyard slope, slight shifts in soil composition, and the exact amount of sunlight hitting the berries. The concept is as much philosophical as it is scientific.

Furthermore, because *terroir* is all about the factors that influence a wine from a certain place, it simply cannot have any bearing on wines

and every type of wine, *terroir* has been reduced to little more than a cliché, a fancy way of saying "growing conditions." Actually, for the most part, I imagine that people aren't even aware — or don't even care — about this false definition: they just see a foreign term and automatically assume that it must mean the wine is good. Hey, those French people know their wine, right? If it's got a French term on the label, it must be, like, totally authentic.

While *terroir* certainly retains meaning in discussions of a few select wines — say, for example, a small production Burgundy that comes from one single vineyard — it has absolutely no bearing on a \$12 bottle of Aussie Cabernet-Shiraz made from grapes that were trucked in from five different vineyards, planted hundreds of kilometres apart.

Ultimately, the concept of *terroir* has become so clichéd that it has lost most of its original meaning. The only way for it to recover is for us to stop using it so much. So please, let's stop. Now.

**HEY, THOSE FRENCH PEOPLE KNOW THEIR WINE, RIGHT? IF IT'S GOT A FRENCH TERM ON THE LABEL IT MUST BE, LIKE, TOTALLY AUTHENTIC.**

usually summed up as the combination of the myriad influences that contribute to the variations in flavour and aroma in a wine. While it necessarily involves the big factors of soil type and climatic conditions, *terroir* also encompasses minute factors

made from grapes that come from a bunch of different vineyard sites — and the sad truth is that the vast majority of wine is just that, a mix of grapes grown all over the damn place. Unless a bottle is labelled with the specific vineyard designation, it's probably a mix, to some degree at least. And since *terroir* is fundamentally based on specifics, it loses all relevance in describing the vast majority of wines.

Yet, for the purposes of selling any

## EVENTS

**AN EVENING OF SONDEHEIM CATALYST THEATRE, 8529 GATEWAY BLVD. OCT 3** Silent auction fundraising event in support of TWO ONE-WAY Tickets To Broadway. Info: www.twoonewaytickets.com

**ANTIQUÉ & COLLECTIBLE SALE ALBERTA AVIATION MUSEUM, 17410 KINGSWAY AVE. OCT 4** With over 60 dealers. 10 a.m. to 5 p.m. Info: diego@antiqueplanet.net/465-3025.

**ARTS MARKET CARROT COMMUNITY ARTS COFFEEHOUSE, 9251-118 AVE. OCT 4** Artists and artisans sharing unique gifts with local flavour. Every Sat. From 10 a.m. to 2 p.m. Info: www.thecanola.ca

**DARK AND STORMY NIGHT ROSIE'S BAR AND GRILL, 10475-80 AVE. OCT 4** A story telling event. 7 p.m.

**EDMONTON TIMERAISER TRANSALTA ARTS EARNINGS, 10390-84 AVE. OCT 7** Silent art auction and volunteer fair. Tickets: www.timeraiser.ca

**FARMERS MARKET ALBERTA AVENUE COMMUNITY CENTRE, 9218-118 AVE. Every Thu.** year round. Doors at 2 p.m.

**FREE FAMILY ART NIGHTS NINA HAGGERTY CENTRE, 9104-111 AVE. For Parents and children up to 17.** Every Thu. Starts at 6:30 p.m. Info: 474-7611.

**GARAGE SALE FUNDRAISER STRATHCONA PLACE SENIORS CENTRE, 10831 UNIVERSITY AVE. OCT 3** Hosted by the Strathcona Place Senior Centre. 9 a.m. Info: 473-5807.

**PECHA KUCHA NIGHT 5 MYER HOROWITZ THEATRE. STUDENT'S UNION BUILDING, U OF A, OCT 7** Focusing on looking back and pushing forward in the areas of design, urban planning, art and more. Info: www.edmontonnextgen.ca

**POLICE BICYCLE AUCTION FENSKA AUCTIONS, 12135 WILLIAM SHORT ROAD OCT 3** 9 a.m. Info: http://www.edmontonpolice.ca/CommunityPolicing/PersonalProperty/Crimes/PropertyExhibits/StolenBicycles.aspx

**REPUBLIC OF CHINA: A CULTURAL PERFORMANCE-WINSPEAR CENTRE, 9720-102 AVE. OCT 4** A celebration of The People's Republic of China 60th Anniversary, through song and dance. Info: 908-9028/492-0630

**ROTARY CLUB CHARITY DINNER ST. THERESA'S PARISH COMMUNITY HALL, 7508-29 AVE. OCT 3** Doors at 6:30 p.m. Tickets: \$65. Info: 450-3233/fleur@shaw.ca

**SENIORS SHOW AND SALE SPRUCE GROVE ART GALLERY, 35-AVE. SPRUCE GROVE. TO OCT 10** An open competition to artists over 55 in Alberta. Info: 962-0664.

**SWING DANCE AT SUGAR FOOT STOMP ORANGE HALL, 10395-84 AVE. Beginner lessons followed by dance. Every Sat. Doors at 8 p.m.**

**TAROT CARD READINGS THE HAT, 10251 JASPER AVE. TO OCT 7** Doors at 7 p.m.

**UNIVERSITY OF ALBERTA'S ALUMNI WEEKEND UNIVERSITY OF ALBERTA CAMPUS, OCT 1-OCT 4** Faculty gatherings and tours, music concerts, campus tours, lectures and more. Info: www.ualberta.ca/alumni/reunion

**VEGAN/VEGETARIAN POTLUCK RIVERDALE COMMUNITY HALL, 9231-100 AVE. SW. TO OCT 18** Info: http://www.vol.ca

**WALKING FOR GRIEF WITH PARENTS KNOX-METRO CHURCH, 8307-105 ST. TO NOV 5** 8 week support series for parents who have lost a child. Info: 454-1231 ext. 224.

**WORLD VEGETARIAN DAY BUFFET PADMANADI VEGETARIAN RESTAURANT, 10626-97 ST. OCT 11** 2 p.m. Info: 428-8899.

**WRITER'S CIRCLE CARROT COMMUNITY ARTS COFFEE HOUSE, 9251-118 AVE. Writing workshop every Tue of month. Doors at 7 p.m.**

## LEARNING

**AFRICAN DANCE AND DRUM WORKSHOP STRATHCONA COMMUNITY HALL, 10399-87 AVE. OCT 4** Info: 485-2515.

**KNOW YOUR MEDICATION P.A.S., 441 9912-106 ST. NOV 27** Learn the important facts about taking medication. 10 a.m. Info: 424-5514.

**KNOWLEDGE IS POWER LISTER CENTRE, 87-116 ST. OCT 7** A forum celebrating access to information in Alberta. 7:30 p.m. Info: www.chumirelisticfoundation.ca/492-5681

**MEN'S TALK GLENGARRY CENTRE, 13315-89 ST. TO NOV 24** A weekly group of 8-10 sessions. Info: 496-4177.

**NEIL MACDONALD MYER HOROWITZ THEATRE: STUDENT'S UNION BUILDING, U OF A, OCT 3** A presentation on nationalism's dangerous attraction. Info: www.uofaweb.ualberta.ca/alumniunion/pdfs/regform.pdf/492-3555.

**REMOVING THE STIGMA CANADIAN MENTAL HEALTH ASSOCIATION, 10045-111 ST. OCT 7-OCT 8** A discussion about mental illness. Wed at 7 p.m. Thurs at 12 p.m. Info: 482-7498.

**STUDENT AND VOLUNTEER CONFERENCE P.A.S., 441 9912-106 ST. OCT 3** Workshops for students and tutors. Info: 424-5514.

**TRANQUILITY MEDITATION KARMA TASHI LING 10502-70 AVE. With Ani Kunzang. Doors at 7 p.m. Info: www.karmatashiling.ca**

## QUEER

**BISEXUAL WOMEN'S COFFEE GROUP VARIOUS LOCATIONS** A social group for bi-curious and bisexual women. Every 2nd Tue of the month. Doors at 8:00 p.m. Info: www.groups.yahoo.com/group/bwmedmontn.

**COUNSELLING PROGRAMS PRIDE CENTRE, 9540-111 AVE.** Pride Centre of Edmonton provides counselling by professionals at no cost to clients held on the first Sat of the month from 2 p.m. to 5 p.m. Info: 488-3234.

**ILLUSIONS SOCIAL CLUB: CROSSDRESSERS MEET MONTHLY VARIOUS LOCATIONS VENUES CHANGE** Info: www.groups.yahoo.com/group/edmonton\_illusions/367-3343.

**MEN TALKING WITH PRIDE PRIDE CENTRE, 9540-111 AVE** A social discussion group for gay, bisexual and transgendered men to discuss current issues and to offer support to each other. Every Sun. Doors at 7 p.m. Info: robwells780@hotmail.com.

**SENIORS DROP-IN PRIDE CENTRE, 9540-111 AVE.** A social and support group for seniors of all genders and sexualities to talk, have tea and offer each other support. Every Tue and Thu. Doors at 1 p.m. Info: tuff@shaw.ca

**TESG PRIDE CENTRE, 9540-111 AVE.** Transgender Education and Support Group: Education and support for transgender, transsexual and questioning people in any stage of transition. Second Tue of month. Doors at 7:30 p.m. Info: admin@prideedmonton.org

**TIQ PRIDE CENTRE, 9540-111 AVE.** A mixed gender open support group which addresses the needs of transsexual and transgendered individuals. First and third Sun. of month. Doors at 12 p.m. Info: admin@prideedmonton.org

**WOMENSPACE BOARD MEETING PRIDE CENTRE, 9540-111 AVE.** A social and recreational society run by volunteers to provide opportunities for lesbians to interact and support each other in a safe environment. First Sun of month. Doors at 10:30 a.m. Info: wspacepresident@hotmail.com

**YOUTH UNDERSTANDING YOUTH PRIDE CENTRE, 9540-111 AVE.** Every Sat @ 7 p.m. Info: www.yuyedn.ca/248-1971.

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 listings@seemagazine.com  
 deadline: one week prior to publication

**edster's dictionary**  
 LOCAL VOCAB • BY TRENT WILKIE

**Crundlecore**  
*NOUN* - Style of music containing elements of mumblecore and emocore. "Yep, all they do in crundlecore is cry and punch themselves in the face. Sure, they have instruments, but they just end up yelling at them. I've never seen a guitar get blamed for someone's crappy life before. Also, why the hell did they have seven drummers?"

**Fiveplay**  
*NOUN* - When foreplay just isn't enough. "Cattle prod? Check. Jumper cables? Check. Bag of bees? Check. Amyl nitrate? Double check. All right, honey, it's time for some fiveplay. What do you mean, you're calling the cops?"

**Pantylions**  
*NOUN* - An all-girl bicycle gang from inner-city Edmonton, known for their aggressive cycling, propensity for random violence, and awesome taste in underwear. "I used to run a cupcake place on Jasper. It was real pretty-like. All the pink frosting and ruffled curtains you could handle. But one day the Pantylions showed up and... well... I'm still finding cupcake in parts of my body that I never even knew I had."

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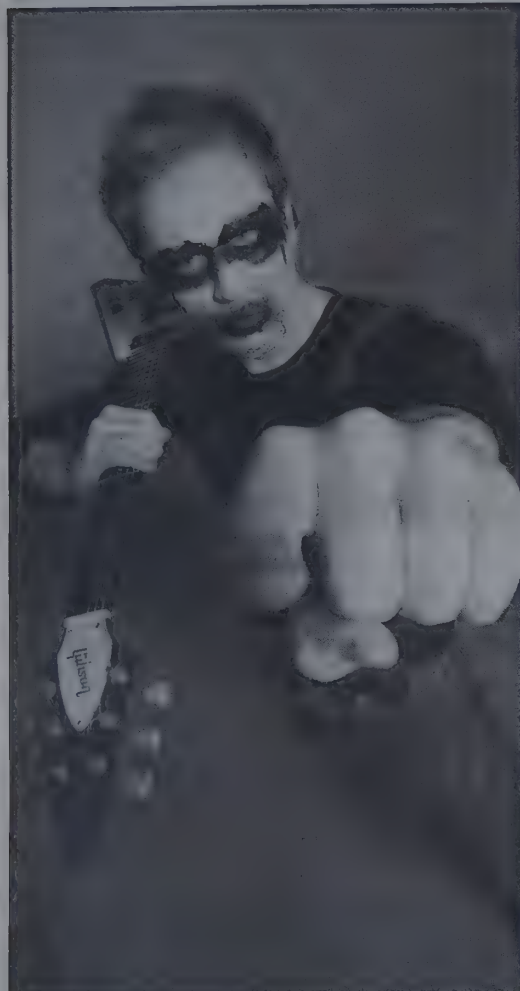
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MUSIC PREVIEW • ANIMATION GOES LIVE • BY BRYN EVANS | 862 words

## A Matter Of Life And Dethklok



**Klok Rock** | Meet Brendon Small, the man behind the larger-than-life riffs of *Metalocalypse* heroes Dethklok. PHOTO COURTESY OF THE CARTOON NETWORK

**METALCALYPSE CREATOR BRENDON SMALL UNLEASHES HIS INNER ROCK GOD AS HIS CARTOON BAND GOES ON TOUR**

### DETHKLOK

w/ Mastodon, Converge, High on Fire, Shaw Conference Centre (9797 Jasper Ave), Wed, Oct 7. Tickets: \$38, available through Ticketmaster (451-8000/ticketmaster.com).

Though he's best known as the creative force behind the animated cult favourites *Home Movies* and *Metalocalypse*, Brendon Small's first love has always been music. "I first picked up a guitar when I was 14," he says, "which is good, because I don't know what else I would have done."

*Metalocalypse* follows the exploits of metal band Dethklok, "the world's seventh largest economy" and its greatest malevolent and murderous musical force. Though the band is comprised of five members (Nathan Explosion, Skwisgaar Skwigelf, Toki Wartooth, Pickles, and William Murderface), Dethklok is really Brendon Small: he writes and performs the music, and provides the voices for three of the band members. He's also done voice work for most of the "Adult Swim" bloc of shows on the Cartoon Network: *The Venture Bros.*, *Aqua Teen Hunger Force*, *Frisky Dingo*, and *Squidbillies*.

He's taking Dethklok on the road in support of *Dethalbum II*, another assaultive collection of riffs, growls, and tales of murder (such as "I Tamper With the Evidence at the Murder Site of Odin"). "When you put [an album] out, you have to try to beat the last one — make every aspect faster and brutal," Small says. "The first song I did was 'Laser Cannon Deth Sentence.' With 'Murmaider II: The Water God,' I was like, 'I'm gonna go faster, make an epic rock

opera sort of thing.' With 'Dethsupport,' I wanted to go for super speed." There's never a shortage of ideas for metal songs, and Small says there's a few he's waiting to get to. "I want to do sasquatches and serpents. I have to brush up on my Dungeons and Dragons too."

For *Dethalbum II*, Small wanted to create a solid record that would appeal to death metal fans unfamiliar with the show. "I did a lot of guitar experimenting and switched amps," he says. "Really, you just get better at recording. When someone can shred, it's not magic — they've sat there for hours and hours, playing and practising." Still, the spirit of the show guides the record, more fun pop culture curio than earnestly evil. "I wanted this one to be more melodic," he says. "I love Cannibal Corpse, but I also like ELO, The Beatles, Steely Dan — I love those chords. Sometimes with metal, the chords don't move, they're just riffs. So I like to throw little hooks in there, like in pop songs. I'd actually consider some of the songs to be pop songs, although they'd never get top 40 radio play."

This latest tour is the band's third, and Small says it's their biggest yet. "At the end of the day, you're at the mercy of budget and time," he says. "The first tour was what I call the 'art college pretend tour.' There weren't any real venues; it was free; the crew was weird, strange, and didn't know what metal was, and we were paired with this indie rock band. But it was good practice — last summer's tour did really well and with this one we took the skeleton of the show and made it much bigger."

For the live show, Small took a cue from Gorillaz, putting the music to animated projections. "The animation is integrated into the music,"

he says, adding that the band acts much like a chamber orchestra does, providing a backdrop to the action onstage. "For the whole show, we've got a big screen behind us. We're supposed to sound like the record. The show is timed so that every song plays with the video — every downbeat is set to a cut, with the drummer counting us in. It's like clockwork."

Small says that there were always plans to tour Dethklok, long before *Metalocalypse* debuted. "That was my first goal," he says. "I thought, 'If I play my cards right, I can make the show, then put out the record, then tour. How do you tour? The Gorillaz do it. But ours will be metal....' TV shows are tumultuous, fucked up and weird. They can be taken away from you at any time — *Home Movies* was cancelled on me twice. One day you have a show, the next day you don't. You think, 'What can I do to keep this job?' A TV show takes a lot of money to make, but a record costs a fraction of that amount — the turnaround is way better. If I could have made *Home Movies* a series of radio plays that you could download, I would have done it."

That said, Small promises a multimedia event when Dethklok hits the stage, although when asked about what it takes to create a live show that brings together Adult Swim fans and metalheads, he replies that ultimately, he isn't interested in appealing to anyone but himself. "My feeling is this: I'm selfish," he says. "I don't consider the audience when putting everything together, outside of 'Here's this story; it has to make some kind of sense.' I'm doing this for myself. How many times am I going to get to make a record with all of these guitar tricks? I just want it to be cool."



**We Sing, We Dance, We Steal Things, We Record Smash Hit Singles** | Jason Mraz's "I'm Yours" has hit number one on four different Billboard charts — and there's an off chance he'll sing it on Saturday night. PHOTO COURTESY OF ATLANTIC RECORDS

## HOT TICKETS • THE WEEK'S MUST-SEE SHOWS

HE'S YOURS!

### Jason Mraz

Jubilee Auditorium • Oct. 3  
\$49.50/\$37.50 | Ticketmaster

"I'm humbled by the success of my happy little hippie song," Jason Mraz told Reuters back in August, referring, of course, to "I'm Yours," which might just be the most enduring song of the decade. It's spent a record-breaking 75 weeks on *Billboard*'s Hot 100 chart, and it's currently the third biggest-selling digital song of all time, behind Flo Rida's "Low" and Timbaland's "Apologize." Plus there's now an EP with four different versions of the song on it. Hey, at least he's marginally less annoying than the Black Eyed Peas, right?

THEY'RE OURS!

### The Wheat Pool

Pawn Shop • Oct. 3  
Free

The Wheat Pool's Glen Erickson says the title of their new CD *Hauntario* reflects the way Toronto looms over even proud Albertan bands like themselves. "[It's] a necessary evil," he says, "a difficult girlfriend to win over, yet it possesses so much of what we love about our country." Another thing to love about Canada: bands like The Wheat Pool. As Trent Wilkie said in *SEE*'s review of the disc, "If you aren't paying attention, you should." And this free show with Graham Guest and Soulfah Fyah is a perfect place to start.

THEY'RE EVERYBODY'S!

### Bouncing Souls

Starlite Room • Oct. 2  
\$22 | Ticketmaster

Bouncing Souls have been making music for 20 years now, ever since a 1999 gig in a Knights of Columbus hall in Bernardsville, New Jersey. (Their most recent CD, *The Gold Record*, came out in 2006, but they're releasing a cheap MP3 download every month in 2009, which are also available as a quarterly 7"). Of equal interest, however, is this show's supporting act: Youth Brigade, the equally venerable L.A. punk band whose story is told in the documentary *Let Them Know*, screening Thursday night at Metro Cinema.



MUSIC FEATURE • 25TH ANNIVERSARY • BY TOM MURRAY (1,196 words)

# I Know I Can't Live Without CJSR Radio

**AS THE CJSR FUNDRISE WINDS DOWN, VETERAN DJs SHARE THEIR FAVOURITE TALES FROM THE STATION'S COLOURFUL PAST**

It's the second day of the CJSR Fundrive, and the station has that battle zone feel about it.

Both outgoing administrative manager Heather Hutchinson and current news director Samantha Power already have a shell-shocked look — the preceding weeks of 12-hour days have caught up with them — and they're running around taking care of nagging small details. A few hosts from *The Eclectic Company* have switched from their show to manning phones for donations. Food is stacked on a counter, courtesy of some local restaurants, coffee urns — items of extreme urgency at this juncture — are being refilled, well-wishers are dropping by.

"These need to be filled out," states Hutchinson flatly, pushing a sheet of lined paper noting items given out to donors at one of the DJs. He's juggling a few CDs, coffee, pens, distracted as he makes his way to the booth. Hutchinson is remorseless.

"You have to get this done," He stares back blankly, and proceeds to forget all about the paper.

It isn't anarchy, even if it looks a little that way. By some Fundrive standards, it isn't even particularly out of control. That's pretty amazing considering the recent turnover — only Power remains from the small paid staff that runs the station, with Hutchinson soon out the door and music librarian Aaron Levin just departed. There is no longer a program manager, and hasn't been for months. It's fallen to unpaid volunteers — including FACRA board members, ex-board members, whoever can be pulled in — to take up the slack.

It's been 25 years since the station went FM after decades as an in-house station only receivable on campus, and while CJSR has been an undoubted success, the station has gone through more than its share of growing pains. The highlights have been plenty: programs for audiences usually ignored by commercial outlets, like *Gaywire*, *Asiko Phantom Pyramid* for news about Africa, *Sounds Ukrainian*, the feminist-themed *Adamant Eve*.

As much as CJSR has faithfully served these communities, however, they've also been visited by the sort of squabbling infighting that cripples organizations much bigger than them. Lawsuits, knives in backs, perennial scrapping behind the scenes — it seems at times as though the voice of the underground is as much interested in tearing itself apart as proselytizing for the

disenfranchised, the obscure, the beaten-down.

To outsiders hearing stories about the stations recent woes, financially or otherwise, it might seem to be CJSR's usual condition — ignoring the station's long periods of relative harmony. Or, even more importantly, the way in which the station somehow manages to pull itself together in the face of adversity. Seems like a plucky story built out of old John Hughes scripts, doesn't it? The kind of thing you'd sneer at and dismiss as pure propaganda?

Well, you might — until you wander downstairs to the CJSR offices in the SUB basement and see the way in which it actually happens during Fundrive. With the need for operating funds growing ever more urgent, listeners, volunteers, and local businesses are all lending the needed helping hand.

"It really shows the community coming together," says a tired but happy Power, still ensconced in her office after hours taking care of regular duties as well as Fundrive duties. With the station (as of this writing) close to half its needed goal of \$150,000 with four days left to go, the hardest part is yet to come, but she's optimistic.

"You can see the proof — the volunteers and the community really taking the station to heart when it's most needed, and when we most need them to."

On the occasion of the Fundrive, I asked several station veterans to share their favourite CJSR anecdotes. Here's a sampling.

## THE GENE KOSOWAN STORY

Gene Kosowan was music director between '79 and '80, and program manager between '80 and '82. When he started at CJSR in '78, he was one of many DJs who lusted after a particular, fabled record then hidden in then station manager Gary McGowan's office: *The Erotic Rhythms of Love*.

"It was given to Gary as a gag, and he kept it inaccessible," Kosowan says, "but one night we decided to break in to get it. We got in by going through ceiling and moving panels until we slipped down into his office. Oddly enough, we didn't play it right away — instead we made a commercial out of it. The ad manager had somehow secured an ad for a fishing derby — so we used the music from this record and did own voiceover, with lots of sexual innuendo, a risqué fishing commercial. It was actually logged and played — which didn't thrill Gary at all, though you could tell he was trying not to laugh."

The record made its way into CJSR legend, becoming a late-night standby for DJs and the bane of



His Band Isn't Named "Radiohead" For Nothing | Rock star, musical innovator, and former CJSR disc jockey Thom Yorke. PHOTO COURTESY OF XL RECORDINGS

several listeners' existence, as proven by the number of complaints fielded by staff the morning after being played.

## THE MARKIE MOOSE STORY

Mark Wilson, a.k.a. Markie Moose of Tuesday morning's *Clockwork Orange Juice*, has been a DJ since 1982, when the entire CJSR staff decided to repair to the campus bar for a farewell party, leaving the then 14-year-old in charge of the on air booth for two and a half hours. He remembers a few down moments at the station, especially during the 1983 Universiade.

"There was high security because of the Russian athletes, and one of our volunteers got rather insistent about being let into SUB to do his show — which is where much of the security was. The upshot was that they revoked all of our privileges for the week or so that they were there — only one DJ could be in the station at a time, and when there was a change-over, they had to put a 15-minute cut on, run out of the office, and hand his security badge over to the next DJ. It was pretty hectic."

## THE THOM YORKE STORY

Craig Elliott, former station employee and current co-host of Thursday afternoon's '68 *Comeback Special*, recounted his favourite CJSR anecdote over the air during the program's recent Fundrive show. The year was 1996, and in his capacity as music director, Elliott brought Thom Yorke, the then less-well-known Ra-

diohead lead singer in for a chat with CJSR disc jockey "Sensitive Biff."

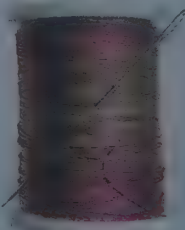
"With Biff and Yorke both obviously dreading this unasked-for interview — well, unasked for by both Yorke and Biff — it looked like a disaster waiting to happen. But while checking out Biff's selections for the show — obscure punk and noise rock albums — Yorke had a change of heart, and Biff grudgingly decided that maybe the major-label frontman might be worth knowing after all."

Biff announced him as a CJSR vol-

unteer learning the ropes, and Yorke stuck around for the entirety of the program, grabbing listener requests, refilling, reading PSAs, talking music on air with Biff, even putting together a four-song set that he got to DJ. Two music nerds of different countries were brought together.

"At the end," Elliott finishes, "as the rep was taking him back to Dinwoodie Lounge for his soundcheck, Thom smiled his tiny smile for the first time, nodded at Sensitive Biff and said, 'Thanks — that was fun.'"

10/08/09



## COMMON THREADS FASHION EVENT

Doors at 8pm, show starts at 9pm  
10124-124 Street at THE COMMON  
Make-up by Nicola Gavins

ginger The Common kaj Mary Brown



# Deconstructing The Guess Who

**COMPOSER/GUITARIST TIM BRADY'S NEW SYMPHONY BRINGS BURTON CUMMINGS INTO THE CONCERT HALL**

**TIM BRADY & BRADYWORKS**

Presented by Tonus Vivus, Stanley A. Milner Theatre (7 Winston Churchill Square), Sun, Oct 4 (3pm). Tickets: \$10-\$20.

Tim Brady is successful to such a degree that nobody would object to a little bit of boasting on his part – as uncharacteristic as that behaviour would be. Brady may be modest and friendly, but in Canadian New Music circles, the Montreal composer and electric guitarist is an institution. Just at home in a funky, rock-like setting as he is writing for orchestra, Brady demonstrates instrumental skills that have caused many a jaw to drop, earning raves from *Downbeat*, *Guitar Player*, and *The Village Voice*.

And he definitely works hard: this season alone, Brady is touring heavily while preparing simultaneously two massive premières. The first, "Amplify, Multiply, Remix and Redefine (in memory of Les Paul)" is for a 20-piece electric guitar ensemble, solo electric guitar, and orchestra. It celebrates the life and work of the leg-

endary electric guitar and recording pioneer, who died in August. There is nothing like it in the entire classical repertoire, experiments by the U.S. composer-guitarists Rhys Chatman and Glenn Branca notwithstanding. But if orchestras are to survive by attracting younger audiences, sooner or later they will have to play such music, which masterfully blends rock, jazz, progressive pop, and modern classical into a style which as yet has no name.

Brady's second première is equally fascinating and even closer to many people's hearts: Brady's "Guess Who Symphony." You heard that correctly: a symphony based on songs by the legendary Canadian band.

Says Brady: "The piece is a sort of tribute to the band that helped define Canadian identity and, consequently, Canadian culture. But I also wanted to imbue the music with my own 'thing.' The Guess Who became a source of inspiration, and their music a vehicle for a radical deconstruction and re-composition of three of their classics, namely 'American Woman,' 'These Eyes,' and 'Runnin' Back to Saskatoon.'"

Playing Beethoven, Brahms, Tchaikovsky over and over again while ignoring the newest music which

appeals to the newest audiences is suicide pure and simple – and Brady wants to break that vicious circle of the typical Canadian orchestras boards' prejudice and ignorance.

"I wrote this work for the Winnipeg Symphony Orchestra, one of the few here that have enough guts to take risks, and the Vancouver blues singer Nndi Onukwulu," Brady says. "You see, you might say I'm obsessed with trying to reconcile esthetics, styles, genres in order to create music which reflects our very own time and speaks most directly to the people – and this new symphony is it!"

Currently on the road in support of his new brilliant multimedia album *My 20th Century*, a genre-defining masterpiece built on jazz phrasing, rock riffs, and classical stylistic and formal frameworks, Brady enjoys the experience. "Yes, the music is quite loud and fast at times," he exclaims, "but the 20th century was not exactly a bucolic era! The show is about my 20th century. This is why I also wanted to work with video, which in fact complements what we do on-stage, and theatre. I, for one, present formative moments and personal influences of a character named Tim Brady: John Lennon, Charlie



**Replacing Bach With Bachman** | Tim Brady has composed a "Guess Who Symphony" – can a Loverboy concerto be far behind? PHOTO BY LAURENCE LABAT

Christian, Rosa Luxemburg, and Dmitri Shostakovich. They all play rôles in Tim Brady's life – and he plays ... them."

With his creativity at its peak and unmatched work ethic, Brady is certainly enjoying himself – as are his audiences.



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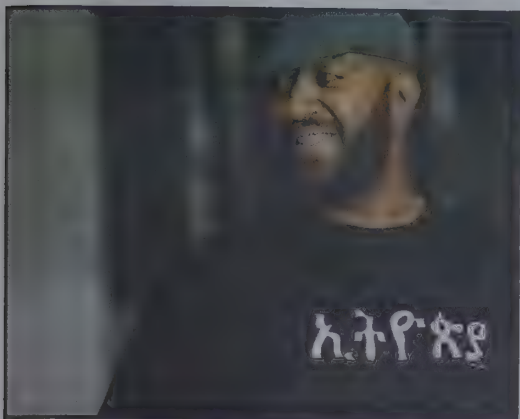
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MUSIC PREVIEW • GLOBAL SOUNDS • BY TRENT WILKIE | 1497 words

# Tommy T: He's A Woman-Eyeser



**Gogol Bordello** | Tommy T would love to have a woman's piercing stare. PHOTO SUPPLIED

**GOGOL BORDELLO'S TOMMY T TALKS ETHIOPIAN MUSIC, WOMEN'S EYES, AND CRAZY-FACED FANS**

**GOGOL BORDELLO**

Edmonton Event Centre (WEM), Wed, Oct 7 (8pm). Tickets: \$27.50, available through Ticketmaster (451-8000/ticketmaster.com).

Tommy T (né Thomas Gobena) is an Ethiopian rock star. I have never written that sentence before today. Ethiopian rock star: cross that one off the list.

Not only is Tommy T a rock star, he, along with his bandmates in Gogol Bordello, is creating one of the first legitimate multicultural rock bands. Not some thrown-together attempt at pandering to the world's musical tastes, but honest-to-God global music.

"There are no limitations to the music," Tommy says. "Gogol Bordello is made out of nine people from different countries, so when the music comes to us it goes through nine people's musical influences. Gogol's music is usually written by Eugene [Hutz], the lead singer, and by the time it comes to us, we have my own interpretations and influences. People that love our music are people that are open-minded. It's about the music and when it's done really well it lands in a place where people that are open-minded can find it."

But Tommy isn't just a one-trick pony. Wanting to bring some positive attention to his Ethiopian homeland, Tommy T has released an album of his own, *The Prester John Sessions*.

"Basically it's a different interpretation of Ethiopian music through my influences that go from reggae to dub to jazz to funk," says Tommy. "My music is more instrumental than lyrical, and the lyrics aren't done in English so people may not

understand it, but the whole idea of it is 'This is where I'm from and this is what I'm about.' The album is to educate what Ethiopia is all about because people haven't heard a lot of positive things about Ethiopia here in the western world."

I then warned Tommy that I had some weird questions to ask him. But, having seen Gogol's live show, I knew they needed to be silly in order to get the responses I was looking for.

**SEE Magazine:** If you were to rename Gogol Bordello, what would you call the band?

Tommy T: Fire.

**SEE:** Would you rather be able to change the past or see the future?

Tommy: That question isn't as goofy as you think it is.

**SEE:** Thank you.

**Tommy:** If you change the past, you affect the present, and if you can see the future, then there is really no fun in living ... so ... I guess I'd rather not do both.

**SEE:** If you could have one part of female anatomy as your own, what would it be?

Tommy: Whoa ... hold on a sec.

**SEE:** Don't get yourself into trouble now.

Tommy: Eyes.

**SEE:** Why?

Tommy: I don't know the English word, but they look like they are looking right through you.

**SEE:** That is exactly the right English. What's the weirdest thing you've ever seen at one of your shows?

Tommy: This woman standing in front of me making crazy faces all night.

**SEE:** Maybe she was looking through you?

Tommy: No, I'm talking faces ... completely crazy faces.

**SEE:** Weird.

Tommy: I don't understand why.

MUSIC PREVIEW • COUNTRY • BY KATHLEEN BELL | 1542 words

# You Can Lead A Horse To Corpse-Flavoured Water ...

**KENT MCALISTER AND THE IRON CHOIR SING COUNTRY MUSIC WITH AN OCCASIONALLY MACABRE EDGE**

**KENT MCALISTER AND THE IRON CHOIR**

w/ Darrek Anderson & The Guaranteed Likwid Lounge  
(10081 Jasper Ave.) Sat, Oct 3 (9pm). Info: [www.newcitysompound.com](http://www.newcitysompound.com).

I have no idea why a horse wouldn't drink from a well. But when Kent McAlister sings of an incident that resulted in just such a phenomenon in "The Cane & The Switch," I can tell by the way his Iron Choir lays down the line — all cryptic, with a haunting fiddle splitting through the wail of the electric guitar — that something sinister is behind the occurrence.

"That one is actually based on a story my dad told me," McAlister explains over the phone from his part-time home base in Vancouver. "I can't remember the community, but somewhere near where he grew up in Saskatchewan, there was a particular story about this woman who had an abusive husband. It was obvious what was going on. One day he just went missing and I guess nobody really gave it much thought, they just figured he'd taken off or something."

"A week or two went by and they found when they were drawing water out of the well to give to the horses, the horses wouldn't drink it. So somebody, I don't know who, went down into the well to check it out. And they found the body of said abusive husband down there. What had happened was she had actually murdered him and dumped him down there. I don't think it ever went to the RCMP or anything."

Being the balladeer that he is, McAlister can sure tell a good tale when he hears one, and that's just one of the stories that weave themselves onto the band's third effort, *How I'll Remain*. Laced with glistening Spanish horns, a little freight-train rhythm, some slippery lap steel, and a wee bit of banjo-pickin', *Remain* is altogether one bona fide country album.

However, for an Alberta boy whose guitar weeps with bad luck songs, McAlister didn't always like country music. "I never enjoyed it from the time I can remember getting my first radio when I was four," he says matter-of-factly. That changed when he heard Johnny Cash's "Tennessee Flat Top Box" on the car radio. In that moment he realized not all country music was bad, and suddenly, at age eight, he was fascinated with the classics: Cash, Willie Nelson, Hank Williams.

When McAlister was growing up,



**Choir Practice** | Consistency is Kent McAlister's watchword on his new album *How I'll Remain*. PHOTO COURTESY OF KILLBEAT MUSIC

though, Cash wasn't quite as cool among high-schoolers — where Kurt Cobain held sway — as he is today. "I'm going off on my old man memories," he continues. "But I remember when I was 13 sitting in a certain pub that will not be named, in Calgary — I was actually 17 — but anyway. They had *The Best of Johnny Cash* on the jukebox, so I'd order myself a beer and put the entire record on and just sit there and listen to it. I remember one day actually looking up and I

swear everybody in the place intentionally gave me a dirty look for putting Johnny Cash on. So thank goodness he's now okay again."

Cash resurgence or no Cash resurgence, if McAlister had the balls to commandeer a jukebox for an hour at a time when grunge was king, it's likely that he'll keep walking that country line no matter what, picking that guitar, and telling more grim, corpse-strewn tales to anyone morbid enough to listen.





you thinking what I'm thinking?

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MUSIC BUZZ • MUNICIPAL HAPPENINGS | 663 words

## Politic Live Pitchman?



**WILDLIFE FISH GRIWKOWSKY  
MARLON WILSON BECOMES  
THE FACE OF NAIT, AND  
EDMONTON BECOMES A LITTLE  
MORE LIKE A VIDEOGAME**

Local hip-hop activist Marlon Wilson (a.k.a. Arlo Maverick) will be on every newsstand national this fall ... in an ad for NAIT in *Maclean's*. Wilson explains: "NAIT's school of business will be running their fall campaign from Oct. 5 to mid-November. The campaign features an ad with myself and other NAIT graduates that will run in *Maclean's*, the *Journal* and the *Sun*. The ad will also be used as a billboard in the greater Edmonton area. They also produced a promo on how I have used my NAIT education to assist in building Politic Live and Music for

at the Transalta Arts Barn. Untapped is a showcase of Alberta Talent that is coordinated by the Alberta Music Industry Association, Big Rock Brewery Ltd. and Alberta Treasury Branch.

"Other than that, we are doing a lot of behind-the-scenes things right now in preparation for the new album."

Hey, has anyone noticed they've been playing through the *Grand Theft Auto* soundtracks on 107.1 FM — complete with the ageless, hapless DJ Lazlo! I don't know if you've ever played the murder simulations, but part of the inherent charm of the fully open sandbox cities is the fact you can change radio stations when you jack a Faggio or dented Bandito, everything from K-ROSE country to Vladivostok FM.

Hearing these same songs and DJs talking to you in the real world is unnerving and slightly dangerous, my first instinct being to grab the wheel and ram into the side of the nearest UPS van. Already having the lines between the digital and analog uni-

**HEARING GRAND THEFT AUTODJS TALKING TO YOU  
IN THE REAL WORLD IS UNNERVING AND SLIGHTLY  
DANGEROUS, MY FIRST INSTINCT BEING TO GRAB THE WHEEL  
AND RAM INTO THE SIDE OF THE NEAREST UPS VAN.**

Mavericks. The promo was just put onto the NAIT website."

Besides the quick photo shoot, which accents the creative side of technical school, the musician has been extremely busy and, as ever, enviously ambitious. He lays it out: "We actually just finished the third Politic Live album, *Ellipsis*. It was supposed to drop this fall; however, it won't be released until early summer 2010 as we have to get our marketing funds in line."

The act is also getting ready to travel out to the beautiful east. "We are in the final stages of locking down some dates for an Atlantic Canada tour of *Hip-Hop for Hunger*. This tour follows on the heels of the 2009 *Hip-Hop for Hunger* Western Canadian tour we held this past July that went through B.C. and Alberta. The Atlantic Canada dates will happen in mid-November and take us through New Brunswick, Nova Scotia, and Newfoundland.

"On Oct. 1 we are doing a show at The ARtery with a Palestinian Rap Group called DAM. The lyrics of DAM are influenced by the Palestinian struggle for freedom and equality in addition to such controversial issues as drugs and women's rights. On Oct. 23, Politic Live will headline the Alberta Untapped Series

verses shattered, I fucking freaked when a pigeon cooed over my head, the creatures being hidden prizes in *GTA IV*. Fortunately, I wasn't carrying a rocket launcher.

It turns out 107.1 is evolving into a contemporary hit station and they've just been testing the signal with the *GTA* DJs and their spins — as if the club music could be anywhere as brilliant.

A few PSAs: *Jesus Christ Superstar* is coming to town no way in time for Christmas — Jan. 2 and 3, 2010, for three shows. Tickets go on sale from your favourite gougers at Ticketmaster, though I always go to *kijiji.com* on the day of the show. And Robin Hunter is coming back for a show with Sherry Lee Wisor and Mark Davis at the Empress you'd do well to check out next Thursday, Oct. 15, at the Empress. Mavis and Miss Mannered on keyboards have also teamed up to form a band called *Concealer*, whose debut show is at the same bar this Sunday. Hm, interesting.

And don't forget gore-bombers BrontoScorpio's show Oct. 30 with the fashionable *Christian Hansen and the Autistics*. I think both bands should dress up as each other, but no one ever listens to grandpa.



## CD REVIEWS



Disc Of The Week  
**PEARL JAM**  
*Backspacer*  
(Monkeywrench)  
★★★★☆

We've all kind of accepted that Pearl Jam will never do a *Ten* again; long gone are the days when everyone went nuts waiting for Vs. wondering if it would be as classic. These days we actually find ourselves trying to avoid Eddie Vedder, but there he is, everywhere we turn. Having one of the most distinctive growls in rock will do that, I suppose. (Yes, Creed also has a new album coming out this month.) Although not their strongest album, *Backspacer* should silence those who feel the Pearl Jam story ended along with the grunge era. After nine releases, they've evolved into something different every time. *Backspacer* dabbles in a bit of everything in its short half-hour. "Gonna See My Friend" reminds one of a raw-power Stooges; "Just Breathe" feels like... well, an outtake from Vedder's *Into the Wild* sessions; and "The End" shows how much Pearl Jam have matured over the years. It's more than a decade since their heyday, but Pearl Jam never really went away.

CURTIS WRIGHT



Tropicalia  
**OS MUTANTES**  
*Haih Or Amortecedor*  
(Anti)  
★★★★☆

The two longest songs on *Haih Or Amortecedor*, the first album from Beck-approved tropicalia legends Os Mutantes in 35 years, both have political titles: "Baghdad Blues" and "Samba Do Fidel." And if you listen closely, you can hear names like Saddam Hussein, Hugo Chavez, and Barack Obama swirling around amid all those Portuguese syllables. Does it matter that English-speaking audiences won't be able to figure out what kind of comment the band is making on the world political situation? Os Mutantes founder Sergio Dias doesn't think so: when he formed the band in São Paulo, he was influenced by The Beatles and The Beach Boys without being able to understand anything they were singing about either — and he's glowingly described the experience of performing with the reunited Mutantes at the Pitchfork Festival in Chicago and seeing the young audience singing along in phonetic Portuguese. Everyone gets the basic message, and the joy the Mutantes take in their genre collages transcends language. Same goes for *Haih Or Amortecedor*, an unpredictable and only occasionally disjointed collection of songs that remind you that experimental music can be accessible too, if it's done with enough contagious enthusiasm.

PAUL MATWYCHUK



Montreal Pop  
**ISLANDS**  
*Vapours*  
(Anti)  
★★★★☆

On *Vapours*, the third record from Montreal's Islands, we find bandleader Nick Diamonds taking a refreshing back-to-basics approach to his brand of breezy, slightly skewed pop — especially compared to last year's maximalist and sometimes-exhausting *Arm's Way*. This was a conscious decision on Diamonds' part, and it's a good one; his gifts as a songwriter work best in short, buoyant bursts, and the economy of *Vapours* gives him and his bandmates (including drummer and founding member Jamie Thompson, who briefly quit the band after the release of *Arm's Way*) the chance to show them off nicely. Songs like "Switched On" and the title track hark back to the group's candy-coated 2006 debut, while "Heartbeat" is a beautiful little earworm that filters Diamonds' vocal tracks through both AutoTune and a vocoder, to great success. Not every song distinguishes itself so readily, but even the most disposable Islands track leaves a pleasant shape in the sidewalk after it evaporates and floats away.

MICHAEL HINGSTON



Experimental Pop  
**MUTE MATH**  
*Armistice*  
(Teleprompt)  
★★★★☆

Mute Math have a damn good drummer in Darren King and thankfully, they are well aware of it. On *Armistice*, the follow-up to their well-received self-titled debut, King's ability to relentlessly tap out sixteenth notes dominates the mix. As a result, the album is a curious combination of natural beats laid down at furious speeds, airy synth/piano melodies and unidentifiable computer noises, with chunky bass vibes loitering in the background. Even the occasional string arrangement becomes not a graceful addition, but a dance of unusual swirls and dips, as if they're trying to play to the movements of a drunken ballerina. Don't misunderstand: this is pop music, but it also stretches the limits of what that word means. It does get hectic at times, but the keys and vocals are the breadcrumbs leading you through the dizzy forest of music. And once you know your way, there are countless sonic flourishes to discover, including little xylophone flutters, fun handclaps, and jazzy horn threads. Experimental pop? Sure. Why not?

KATHLEEN BELL



Comeback Attempt  
**WHITNEY HOUSTON**  
*I Look to You*  
(Arista)  
★★★★☆

R. Kelly drops by, Alicia Keys makes an appearance — even Akon was nice enough to bring his form of magic. On the album's standout, the Keys-penned "Million Dollar Bill," Houston proclaims she's ready to fully appreciate love once more: "If he makes you feel like a million dollar bill, sing it! Whoa-oh-oh!" And the next song, "Nothin' But Love," completes that thought nicely when Houston sings, "I sit by my window, thinking of all of the things I've been through/There are times that I never thought I would get to where I got to." Houston hopes to defeat her past on this album and return to her 1980s salad days, but with her diminished voice, she can no longer get there alone.

CURTIS WRIGHT

## LISTEN • BY FISH GRIWKOWSKY

**KRIS KRISTOFFERSON**  
*CLOSER TO THE BONE*

Lyrically this album is crushingly real — the former vampire (*Blade II*) basically took a look around his life and just gushes with gratitude and regret. He's clearly taken

a cue from the pining of Johnny Cash and Rick Rubin in terms of sparse, Kazimir Malevich-painting flatness — everything beyond him and his guitar and harmonica positively tiptoes into the studio. The only thing that gets me is the pace, and this is mostly

because Kristofferson used to rip through rhymes like Eminem — remember "Best of All Possible Worlds"? But sheesh, the guy was born in the '30s.

"Holy woman/I will build a shining monument to you, wait and see/I'm only human/Can you fill the holy emptiness in me?"

Lyrics like these are emotionally packed, albeit slightly weird. Kristofferson sings one for his kids, which is sweet, and pulls out an old Highwaymen B-side, "Good Morning John," for his sometimes-troubled old friend Mr. Cash — "There's a time or two I thought you might let it slip away." Extremely

strangely, Kristofferson takes on critics of Sinéad O'Connor... 20 years after she ripped a photo of the Pope in half. At another point, he also states he's not afraid of freedom, a possible jab at G. Bush. You can see what I mean

about moving patiently. Overall, a curious, songwriterly album (with a sneak appearance by Bob Dylan), one we can appreciate for its subjective honesty if not its electricity.

★★★★☆

**CHAD VANGAALAN**  
*SOFT AIRPLANE B-SIDES EP*

Because it's CVG, this collection of unconnected songs is innovative and interesting... and the fact it's an online gift almost

removes it from criticism. Still, the opening "Stuffed Animal" is really pretty. "I remember when we used to ride bicycles everywhere," the Calgarian singer with glass-sharp nostalgia, "Are You Sleeping?" is almost sarcastic, which is new for Chad. "Twist-

ing Magic Up" too has an excited desperation. Most of these songs are sort of plodding and stompy, which might explain their non-elevated status here. If the instrumental *Black Mold* confused you, these songs should get you back in the racecar slots.

★★★★☆

**TOBY KEITH**  
*AMERICAN RIDE*

Please enjoy these lyrics from "American Ride," the lead track on Toby Keith's new album of yellin': "Winter gettin' colder, summer gettin' warmer/Tidal wave comin' cross the Mexican border/Why buy a gallon, when it's cheaper by the barrel/Just don't be busted singin' Christmas carols.../Gotta love this American ride/Plasma gettin' bigger, Jesus gettin' smaller/Spill a cup of coffee, make a million dollars/Cousin's got a

buzz with an aerosol can/If-a you don't bet, the fit's gonna hit the shan.../Gotta love this American Ride." Not that Nashville Keith actually wrote it. But, um, still: ugh.

★★★★☆

**OLD SCHOOL**  
**BAD COMPANY**  
*STRAIGHT SHOOTER (1975)*

Designed primarily to make Led Zeppelin money by their manager Peter Grant, Bad Company's supergroup status paid off, especially in America. The album's pretty good, but the five-star rating goes to "Feel Like Makin' Love" alone. Seriously, if you can't get laid after dancing around in your underwear to this song, your relationship is over.

★★★★★

## Live Entertainment:

**DOWNTOWN:**  
October 1st - October 3rd  
**JIMMY WHIFFEN**  
October 6th - 10th  
**DERINA HARVEY**

**WEST EDMONTON MALL:**  
October 1st - 3rd  
**JARRET BORDIAN**  
October 6th - 10th  
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## THURSDAY

## Live Music

**BLUEGRASS BREAKDOWN** CENTRAL LIONS RECREATION CENTRE, 1111-11 ST. Show at 7 p.m.  
**THE CITY AND COLOUR** JUBILEE AUDITORIUM, 11455-87 AVE. Doors at 7 p.m.  
**DALA MYER** HOROWITZ THEATRE, STUDENT'S UNION BUILDING, U.O.F.A. With Dion Blyan. Doors at 6:30 p.m. Tickets: \$15 at www.ticketmaster.ca/451-8000.

**GARNET ROGERS** (QUEEN ALEXANDRA HALL, 10425 UNIVERSITY AVE. Doors at 8 p.m. Info: www.brontheshquare.ca)  
**GHOST IS DANCING** BRICK BAR & GRILL, 10030-102 ST. With guests. Doors at 9 p.m. Tickets: \$10 at door.  
**THE MOST SERENE REPUBLIC** STARLITE ROOM, 10030-102 ST. With Gary Archives. Doors at 9 p.m.  
**TIM BUCKLEY** TIMBUCKTWO BLUE CHAIR CAFE, 9624-76 AVE. OCT 7 Show at 8 p.m.

## DJs/Club Nights

**THE CAKE EATERS** PROHIBITION, 11026 JASPER AVE. With guests. Doors at 9 p.m.  
**DEADMAUS** EDMONTON EVENT CENTRE, 8882-170 ST. With Wolfgang Gartner. Doors at 9 p.m.  
**DRUMS OF DEATH** PAVN SHOP, 2ND FLOOR, 10551-82 AVE. Doors at 9 p.m.  
**HIGHER LEVEL THURSDAYS** LEVEL-2 LOUNGE, 11607 JASPER AVE.  
**MIA FELLOW** BUDDY'S PUB, 11725 JASPER AVE.  
**PUNK RAWK** BINGO NEW CITY, 10081 JASPER AVE. Doors at 9 p.m.  
**SURELY TEMPLE THURSDAYS** TEMPLE, 10030-102 ST. Doors at 9 p.m.  
**THRIFTY THURSDAYS** ENCORE CLUB, #116, 957-517 ST. With DJ Kenni Klox.  
**URBAN SUBSTANCE THURSDAYS** GINGER SKY LOUNGE, 5505-118 AVE.

## FRIDAY

## Live Music

**ALOKPARMA GUHA** STANLEY A. MILNER LIBRARY THEATRE, 7 WINSTON CHURCHILL SQUARE. With guests. Tickets: \$20 at door. Info: 445-7771.  
**AMANDA FALK** HORIZON STAGE, 1001 CALAHOD ROAD, SPRUCE GROVE. With Mary Kieftensbeld and Jamie Blahun. Doors at 7:30 p.m. Tickets: 968-2335.  
**BOUNCING SOULS** STARLITE ROOM 10030-102 ST. With Youth Brigade. Tickets: www.ticketmaster.ca/451-8000.  
**THE BRAINS** NEW CITY, 10081 JASPER AVE. Info: www.newcitycompound.com.  
**CHANTAL KREVIJAZUK** JUBILEE AUDITORIUM, 11455-87 AVE. Concert in support of the Shock Trauma Air Rescue Society (STARS). Tickets: \$49.50 ill www.ticketmaster.ca/451-8000.  
**THE CLASSICS** SAWMILL BANQUET AND CATERING CENTRE, 3840-76 AVE. Doors at 7 p.m.  
**JOEL LAVOIE** BLUE CHAIR CAFE, 9624-76 AVE. Show at 8 p.m.  
**RATTLE THE BOARDS** FESTIVAL PLACE, 100 FESTIVAL WAY SHERWOOD PARK. Doors at 7:30 p.m.  
**REMI BOUCHER** MUTTART HALL, ALBERTA COLLEGE, 10050 MACDONALD DR. Show at 8 p.m.  
**RICHARD MONKMAN** JEFFREY'S CAFE & WINE BAR, 9640-142 ST. Show at 9 p.m.

**RIDLEY BENT** MACLAB CENTRE FOR THE PERFORMING ARTS, #1, ALEXANDRA PARK, LEUC. Show at 8 p.m.  
**SALLY'S KRACKERS** BRICK BAR & GRILL, 10030-102 ST. With guests. Doors at 9 p.m. Tickets: \$12 at door.  
**SEAN KINGSTON** EDMONTON EVENT CENTRE, 8882-170 ST. Doors at 9 p.m. Tickets: www.ticketmaster.ca.  
**SIMON BUDD** CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE. Show at 7 p.m.

## DJs/Club Nights

**4 PLAY FRIDAYS** ENCORE CLUB, #116, 957-517 ST. With DJ Imho Austin.  
**CONNECTED FRIDAYS** BANK ULTRA LOUNGE, 10765 JASPER AVE. Local house and international guest DJs.  
**DANCE HALL REGGAE NIGHT** 180 DEGREES, 10790-107 AVE. With Generation IVEXX. Doors at 10 p.m. Info: 414-0233.

**DI DUDYAN** NEWCASTLE PUB AND GRILL, 6108-90 AVE.

**DI EDDY** TOONFLASH BUDDY'S PUB, 11725 JASPER AVE.  
**DI SEXXXY** BOOTS BAR, 10242-106 ST.  
**DI SHAWNIBIS** ON THE ROCKS, 11740 JASPER AVE.  
**FORBIDDEN FRIDAYS** EMPIRE BALLROOM (WEM) FORMULA FRIDAY LEVEL-2 LOUNGE, 11607 JASPER AVE.  
**MIND PUNK** FRIDAYS TWILIGHT AFTERHOURS, 10018-105 ST. Doors at 2 p.m.  
**MOD CLUB** HALO LOUNGE, 10538 JASPER AVE.

## SATURDAY

## Live Music

**AUDREY OCHOA** TRIO, SORRENTINO'S, 4208 CALGARY TRAIL, SOUTHS. Show at 8 p.m.  
**BIG HANK** BLUE CHAIR CAFE, 9624-76 AVE. Show at 8 p.m.  
**BURNSTICK BAND** LB'S PUB, #110, 23 AKINS DR. ST. ALBERT. Info: 460-9100.  
**CHILDREN OF BODOM** EDMONTON EVENT CENTRE, 8882-170 ST. Doors at 7 p.m. Tickets: www.ticketmaster.ca.  
**COLOUR IN CONFLICT** ORLANDOS PUB, 15163-121 ST. With guests. 8 p.m.  
**CORINNE WEST** QUEEN ALEXANDRA HALL, 10425 UNIVERSITY AVE. With guests. Doors at 7 p.m. Tickets: \$20 ill door.  
**EDMONTON SYMPHONY ORCHESTRA** WINSPEAR CENTRE, 9120-102 AVE. OCT 3 Brahms' Second Symphony. Show at 8 p.m. Tickets: www.winspearcentre.com.  
**ELLIOTT BROOD** STARLITE ROOM, 10030-102 ST. With The Wooden Sky.  
**FRED PENNER** HORIZON STAGE, 1001 CALAHOD ROAD SPRUCE GROVE. Shows at 11 a.m. and 2 p.m. Info: 962-8995.  
**THE GREGGIES** HILL TOP PUB, 8220-106 AVE. Show at 9 p.m.  
**HARVEST MOON** HAYLOFT RD 224, TWP 522. Tickets: www.marmachura.com/240-1509.  
**HEATHER MCKENZIE** BAND ON THE ROCKS, 11740 JASPER AVE. Show at 9 p.m. Info: 482-4767.  
**JASON MRAZ** JUBILEE AUDITORIUM, 11455-87 AVE. With Bushwala. Doors at 6:30 p.m.  
**KRYSTLE DOS SANTOS** JEFFREY'S CAFE & WINE BAR, 9640-142 ST. Show at 9 p.m.  
**SKID RODEO** RIVER CREE RESORT AND CASINO, WHITEMUD DR. & WHITEMUD RD. ENDOCH. Doors at 7 p.m.

## DJs/Club Nights

**DANCE HALL REGGAE NIGHT** 180 DEGREES, 10790-107 AVE. With Generation IVEXX. Doors at 10 p.m. Info: 414-0233.  
**DI HOT PHILLY** RED STAR, 10538 JASPER AVE.  
**DI SEXXXY** BOOTS BAR, 10242-106 ST. AUG 27

**DI SHERI** NEWCASTLE PUB AND GRILL, 6108-90 AVE.  
**MEMAKE SESSIONS** BLACK DOG FREEHOUSE, 10425 WHYTE AVE.  
**SO SWEET SATURDAYS** ENCORE CLUB, #116, 957-517 ST. With DJ Love Jones.

## SUNDAY

## Live Music

**CELTIC MUSIC SESSION** DEVANEY'S IRISH PUB, 9013-88 AVE. Hosted by Karl-Lynn Zwicker. Doors at 4 p.m.  
**CHARLIE AUSTIN** BLUE PEAR, 10643-123 ST. Show at 6:30 p.m.  
**KENNY ROGERS** RIVER CREE RESORT AND CASINO, WHITEMUD DR. & WHITEMUD RD. ENDOCH. Doors at 8:30 p.m. Tickets: www.ticketmaster.ca/451-8000.  
**ONE BAD SON** ON THE ROCKS, 11740 JASPER AVE. 9 p.m. Info: 482-4767.

## DJs/Club Nights

**DI RUDY ELECTRO BUDDY'S** PUB, 11725 JASPER AVE.

## MONDAY

## DJs/Club Nights

**DI RUDY ELECTRO BUDDY'S** PUB, 11725 JASPER AVE.  
**ELECTRIC NONSENSE** BLACK DOG FREEHOUSE, 10425 WHYTE AVE.  
**METAL MONDAYS** LIKWID LOUNGE, 10081 JASPER AVE.

## TUESDAY

## DJs/Club Nights

**DI ARROWCHASER** BUDDY'S PUB, 11725 JASPER AVE.  
**DI HOT PHILLY** RED STAR, 10538 JASPER AVE.

## Live Music

**DINO DOMINELLI** QUARTET YARDIRO SUITE, #11, TOMMY BANKS WAY. Doors at 8 p.m.  
**JIVA TREE** BROOK BAR & GRILL, 10030-102 ST. With Pre/Post. Doors at 9 p.m. Tickets: \$8 at door.  
**LIVE ACOUSTIC** THE HAT, 10251 JASPER AVE. Doors at 9 p.m.  
**A WILHELM SCREAM** PAVN SHOP, 2ND FL. 10551-82 AVE. Info: www.pawnshoplive.ca.

## WEDNESDAY

## Live Music

**DETHKLOK** SHAW CONFERENCE CENTRE, 9797 JASPER AVE. With Mastodon and High on Fire. 6 p.m.  
**GOGOL BORDELLO** EDMONTON EVENT CENTRE, 8882-170 ST. 9 p.m. Tickets: www.ticketmaster.ca.  
**JAZZ & SHIRAZ** WEDNESDAYS RED PIANO CAJUN BISTRO & DUELING PIANO BAR, 1638 BOURBON ST (WEM) Hosted by Dave Babcock and His Jump Trio.  
**PETER BELEC** COPPER POT, #101, 9707-110 ST. 6 p.m. Info: 452-7800.

## DJs/Club Nights

**BEAT PARTY** WEDNESDAYS STOLLI'S, #201, 10368 WHYTE AVE.  
**GUEST DJ** RED STAR, 10538 JASPER AVE.  
**RETROACTIVE** RADIO BLACK DOG FREEHOUSE, 10425 WHYTE AVE.  
**WILD STYLE** WEDNESDAYS BRICK BAR & GRILL, 10030-102 ST.

## ONGOING

## Live Music

**CARSON COLE** BLUES ON WHYTE, 10329 WHYTE AVE. OCT 1-4.

**DUANE ALLEN** SHERLOCK HOLMES PUB, CAPILANO MALL OCT 1-2.  
**DWAYNE CANNAN** OSCAR'S PUB, 221 CHIPPEWA RD, SHERWOOD PARK, OCT 2-3 8:30 p.m.  
**EDDIE "DEVILBOY" TURNER** TRIQ YARDIRO SUITE, #11 TOMMY BANKS WAY, OCT 2-3 Doors at 8 p.m. Tickets: \$22 at door.

**GRAHAM LAWRENCE** JULIAN'S PIANO BAR, 11727 KINGSWAY AVE. OCT 1-28 p.m. Info: 452-7770.  
**INCIGNITO** BLUES ON WHYTE, 10329 WHYTE AVE. OCT 5-10.  
**JARRET BORDIAN** SHERLOCK HOLMES PUB (WEM), TO OCT 3.

**JIMMY WHIFFEN** SHERLOCK HOLMES PUB, 10012-101A AVE. TO OCT 3.  
**KYLER SCHOEN** BAND O'MAILLE'S IRISH PUB, #104, 398 ST. ALBERT RD, MISSION HILL PLAZA, OCT 2-3 Info: 458-5700.

**LYLE HOBBS** DEVANEY'S IRISH PUB, 9013-88 AVE. OCT 2-3.  
**MISTER LUCKY** ROSE & CROWN, #195, 10235-101 ST. OCT 2-3 9:30 p.m. Info: 426-7827.

**ROBIN KELLY** YELLOWHEAD CASINO, 12464-153 ST. OCT 2-3 Elvis tribute. Info: 424-9467.

**THE RUM BROTHERS** CASINO EDMONTON, 7055 ARGYLE RD. OCT 2-3 Info: 463-9467.

**TONY DIZON** CHATEAU LOUIS, 11727 KINGSWAY AVE. OCT 2-3 8:30 p.m. Info: 452-7770.

## OPEN STAGE

## THURSDAY

**COAST TO COAST PUB AND GRILL** 552 CALGARY TR. Doors at 7 p.m.  
**DUELING PIANO SHOWS** IVORY CLUB, 10304-111 ST. Every Thu 8 p.m., Fri & Sat 9 p.m.  
**J & R GRILL & BAR** 4003-106 ST. Doors at 9 p.m.  
**LB'S PUB** #110, 23 AKINS DR., ST. ALBERT, Doors at 9 p.m.

## FRIDAY

**COAST TO COAST PUB AND GRILL** 552 CALGARY TR. Doors at 9 p.m.  
**DUELING PIANO SHOWS** IVORY CLUB, 10304-111 ST. Every Thu 8 p.m., Fri & Sat 9 p.m.

## SATURDAY

**BLUES ON WHYTE** 10329 WHYTE AVE. Doors at 4 p.m.  
**CARROT ARTS COFFEE HOUSE** 9251-118 AVE. Music and poetry open mic. Doors at 7 p.m.  
**COAST TO COAST PUB AND GRILL** 552 CALGARY TR. Doors at 9 p.m.

**DUELING PIANO SHOWS** IVORY CLUB, 10304-111 ST. Every Thu 8 p.m., Fri & Sat 9 p.m.  
**LB'S PUB** #110, 23 AKINS DR., ST. ALBERT. Doors at 4:30 p.m.  
**MORANGO'S** TEK CAFE, 10118-79 ST. Doors at 7 p.m.

## SUNDAY

**BEER HUNTERS** 386 ST. ALBERT RD., ST. ALBERT.  
**EDDIE SHORTS** 10719-124 ST. Doors at 9 p.m.  
**HOOGLIGANZ PUB** 10704-124 ST. Doors at 7:30 p.m.  
**HULBERT'S** 7601-115 ST. Doors at 7 p.m.  
**J & R GRILL & BAR** 4003-106 ST. Show at 3 p.m.  
**LIKWID LOUNGE** 10081 JASPER AVE. Doors at 9 p.m.  
**LOOP LOUNGE** 367 ST. ALBERT RD., ST. ALBERT. Doors at 3 p.m.

**NEW CITY** 10081 JASPER AVE. Doors at 9 p.m.  
**NEWCASTLE PUB & GRILL** 6108-90 AVE. Doors at 3 p.m.  
**O'BRYNE'S** IRISH PUB 10616 WHYTE AVE. Doors at 9 p.m.  
**ORLANDO'S 2 PUB & GRILL** #2, 13509-127 ST. Doors at 3 p.m.

## MONDAY

**DEVANEY'S IRISH PUB** 9013-88 AVE. Doors at 8 p.m.  
**IVORY CLUB** 10304-111 ST. Doors at 8 p.m.  
**ROSE BOWL** RIDGE LOUNGE, 10111-117 ST. Doors at 9 p.m.

## TUESDAY

**THE DRUID** 11026 JASPER AVE. Doors at 9 p.m.  
**LB'S PUB** #110, 23 AKINS DR., ST. ALBERT. Doors at 9 p.m.

**SIDELINER'S PUB** 10118-127 ST. Doors at 8 p.m.

**SPORTSMAN'S LOUNGE** 8170-50 ST. Doors at 8 p.m.  
**STEEPS OLD GLENORA** 12411 STONY PLAIN RD. Doors at 7:30 p.m.

## WEDNESDAY

**EDDIE SHORTS** 10713-124 ST. Doors at 9 p.m.

**HAVEN SOCIAL CLUB** 1520 A STONY PLAIN RD. Doors at 7:30 p.m.

**HOOGLIGANZ PUB** 10704-124 ST. Doors at 7:30 p.m.

**LITTLE FLOWER** OPEN STAGE FIDDLER'S ROOST, 8906-99 ST. Doors at 8 p.m.

**PLEASANTVIEW COMMUNITY HALL** 10860-57 AVE. Acoustic bluegrass only. Doors at 7:30 p.m.

**SECOND CUP** SECOND CUP/2336 102 ST. Doors at 8 p.m.

**WUNDERBAR** HOFBRAUHAUS 8120-101 ST.

## SEEN IT LIVE · GREAT GIGS YOU MISSED LAST WEEK



**Sandworm Blues** | Roll Mack of The Rejos plays the Chapman stick, a versatile 10-stringed instrument used in the film Dune, at The Monkey Top Saloon down in Bentley, Alta., over the weekend. PHOTO BY FISH GRINWOLSKY

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MOVIE INTERVIEW • DOCUMENTARY • BY PAUL MATWYCHUK (1,777 words)

# Who Took The Money Away?



## MICHAEL MOORE TAKES ON HIS BIGGEST TARGET YET IN HIS NEW DOCUMENTARY, *CAPITALISM: A LOVE STORY*

CAPITALISM: A LOVE STORY

Directed by Michael Moore. Opens Fri, Oct 2.

★★★★☆

In the climactic scene of his new comic documentary *Capitalism: A Love Story*, Moore descends upon Wall Street ready to mete out some classic Michael Moore mischief. He unrolls crime scene tape around the New York Stock Exchange. He shows up at AIG headquarters with his camera crew and tries to barge past the security guards, saying he wants to make a citizen's arrest of the CEO. Rebuffed, he stands outside the building with a bullhorn saying Americans want their money back. All of which raises an urgent political question: isn't Michael Moore getting too old for this shit?

If you said yes, Moore himself would probably agree with you. He even calls a stop to the shenanigans in his voiceover narration to say enough is enough: he's sick of doing this stuff alone, and he's not going to do it any-

“

## I'm not making my movies

more unless you — yeah, you, sitting there in the movie theatre — start backing him up.

"It's the voice of a man who's entered his 50s and would like to see change in his lifetime," says Moore over an unreliable cellphone connection as he rides a train toward his next exhausting battery of interviews. "So maybe there's more a sense of urgency to this particular film."

What's the pressing cause Moore is pursuing this time out? Nothing less than the discrediting of the entire capitalist system. Capitalism is literally evil, he says — and he interviews several religious leaders who back that statement up. What's more, he says, it's un-American too, creating social and political power imbalances that are inherently anti-democratic.

*Capitalism* is by turns inspiring, funny, frustrating, and aggravating in that special way only a Michael Moore inovie can be. It's at its strongest when it's telling smaller stories (like the one about the workers at a Chicago window and door company who staged a successful sit-down strike when their plant shut down and their former bosses refused to pay them their back wages) and making smaller points (like the segment about the criminally low pay of commercial airline pilots). It's less persuasive during Moore's breezy history lessons or his faux-naïve inquiry into the subprime mortgage crisis.

What? A Michael Moore movie whose arguments don't quite hold together? Shocking, I know, but it should also be said that *Capitalism*, like all of Moore's work, is consistently entertaining and engaging, often brilliantly edited, cutting through self-serving political rhetoric with admirable bluntness. The opening montage of grainy security footage of bank robberies set to "Louie Louie" says it all: someone is stealing from us. Let's bring them to justice.

Here's *SEE*'s conversation with Michael Moore.

**SEE Magazine:** Who do you see as the target audience for this film? Do you make these movies for "Michael Moore fans," or do you make them for people who still need to be persuaded about something?

**Michael Moore** It's a number of audiences, obviously. The people who've been my fans for 20 years will love this film. I think, every bit as much as they loved the first ones. But I'm one of the few people on the left who's been fortunate enough to have crossed over to the mainstream audience. I'm always making films for people who don't have access to media, who don't get the smaller movies, the working class, the have-nots of

society — I want them to see this film and know there's someone who's going to go to bat for them.

**SEE:** In both *Sicko* and in this film, you make a point of talking to people who supported Bush — you'll insert these shots of these Bush/Cheney bumper stickers or a George W. Bush commemorative plate — and who you could argue are, to some extent, voting against their best interests.

**MM** I've done 300 interviews, and you are the first reporter to recognize that. I'm sorry I'm not there to hand you your brand-new car that you've won. It's so dispiriting doing this media tour, because I don't get asked questions like that, or talk to people who see the subtext of what I'm doing. But I think it's there in the film, even though I didn't want to make a big deal out of it. But yes, I've been invited into the homes of all sorts of people who voted for George W. Bush.

**SEE:** Are they at all wary of you? Do they see you being demonized by the media on the right and worry they're going to be mocked or misrepresented?

No, none of that. These guys who go after me — the Rush Limbaughs, the Bill O'Reillys — are not your average citizens. They have an agenda to protect the status quo, the corporate interests. And they see I'm dangerous because I don't just talk to "the church of the left." I'm not making my movies for the church. I'm not making my movies for Noam Chomsky. I'm





trying to reach people who grew up like I did, in middle America, with conservative values, and who've been manipulated and lied to. And the reason they let me in their home is because they've noticed over the years that here's the guy who warned us about GM. Here's the guy who warned us that Iraq was going to be a mistake. Even though they may disagree with me about guns or abortion, they put that aside. I'm here to stand up for anyone who's getting hurt by the system.

**SEE** In movies like *Sicko* and *Capitalism*, there's something so poignant about the way working people are so surprised when the people they work for turn out not to have their best interests at heart — that these companies don't reciprocate the loyalty their employees show to them.

**MM** Yeah. Well, the selling of the American dream has been one of the most successful pieces of propaganda of all time. We're told from an early age that anyone in American can become wealthy. And enough examples of it happen every now and then — occasionally a Michael Moore does well, or a Barack Obama becomes president — to validate what is essentially a lie.

## for Noam Chomsky.

**SEE** I'm curious about the craft that goes into making your films. Between the planning, the shooting, and the editing, where would you say most of the creative work of your movies takes place?

**MM** I have only a very general idea of the film when I start. I don't have a script. We then go out and shoot for a period of months, during which the story takes shape. I try to keep a very open mind, because I know that people sitting in the theatre want to be surprised by a story that takes twists and turns; they don't want something that's just nice and pat.

**SEE** Did *Capitalism* wind up going in any directions that you weren't expecting?

**MM** Well, I started making this one about five months before the crash. I started with this concept that capitalism is un-American and anti-Jesus. And anti-Buddha and anti-Muhammad, for that matter. So then the crash happens, and suddenly there's a third reason why capitalism is a bad idea: it doesn't work! Even capitalists don't actually believe in free enterprise or the free market; they want help as soon as they hit the skids. They want socialism for themselves. They don't want competition; they want to merge, or buy it out.

**SEE** How do you see yourself? Are you primarily a comedian? An artist? A political activist? When you're assembling your movies, are you more willing to sacrifice a political point or a good joke?

**MM** I consider myself a writer. That's probably the most important thing to me: telling a story. To say I'm a political activist is redundant, because I'm a citizen in a democracy, so automatically I'm an activist. But yes, humour is important. No good laugh ever gets left on the cutting room floor.

**SEE** What is Wallace Shawn doing in this movie? I mean, I realize he's a very respected essayist and playwright, but it's still a little jarring to see him — is the idea that audiences will listen to the *Princess Bride* guy critiquing capitalism in a way they wouldn't put up with some stuffy-looking economist?

**MM** Again, you're the first person to ask me that question. Wallace Shawn is in the film because... Well, if you've followed my work from the beginning, you know that ever since *Roger & Me*, I was someone who didn't like documentaries. I found them boring and unnecessary. So I set out to make anti-documentaries — to upend the form and create a new and different genre. So in the typical documentary about capitalism, you'd hear from this economist and that economist and maybe someone who writes for *The Economist*. But I wanted to bring you someone else, who's equally smart as any

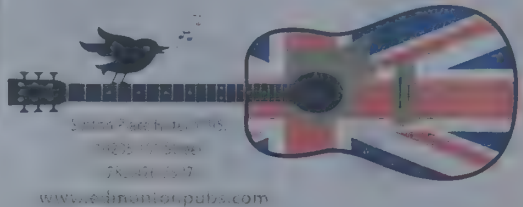
of them, who's a real thinker, but who has two distinct audiences: Wally has the *Princess Bride* audience, and the intellectual audience who admires him for his plays and *My Dinner With André*. So that's why he's in the movie. And it's a surprise. I mean, don't you love going to the movies and seeing things you don't expect?

**SEE** One of the things that's maybe prevented people from getting as angry about this crash as they should is that it's so hard for the average person to understand just what happened. But I'm curious: would you say this is a complicated story or a very simple story?

**MM** It's very complicated, and that's why I chose it. I wanted the challenge of taking on something that nobody in their right mind would try making an entertaining documentary about for a mass audience. You're right: most people don't understand what happened, but I believe people are also always thirsty for knowledge. At the same time, they don't want to seem dumb by asking. I honestly believe, from the fan mail I've already received, that people leave this film feeling they have at least cursory knowledge about this issue, and they appreciate being told in a simple and pointed way. You'll have these phony pointy heads saying, "That Michael Moore — he's just being simplistic." But I think what's really bothering them is that I've taken the complex and made it understandable to the average person, which is something no one is supposed to be able to do.



Live Music:  
**MR. LUCKY**  
Friday, October 2nd  
Saturday, October 3rd



**"DREW BARRYMORE HAS DIRECTED A WORK OF PURE GENIUS."**  
AIN'T IT COOL NEWS

★★★★★  
"A WINNING COMEDY."  
"WICKEDLY FUNNY."  
**ELLEN PAGE WHIP IT**  
MARCIA GAY HARDEN KRISTEN WUG DREW BARRYMORE JULIE TTY LEWIS AMMY FALLON DANIEL STERN  
STARTS FRIDAY!



MOVIE REVIEW • GIRL POWER • BY PAUL MATWYCHUK (63) words

# All The Wheel Girls

ELLEN PAGE WEARS HER BRUISES WITH PRIDE AS A ROLLER DERBY ROOKIE IN DREW BARRYMORE'S *WHIP IT*

## WHIP IT

Directed by Drew Barrymore. Starring Ellen Page, Marcia Gay Harden, Kristen Wigg, Juliette Lewis. Opens Fri. Oct. 2.

★★★★☆

There are a lot of nice details in *Whip It*: the too-small small-town Texas home that the characters live in, with the computer set up in a corner of the kitchen and the younger daughter sleeping in a basement “bedroom” near the boiler; or the dumpy postal worker uniform that the mom (Marcia Gay Harden) has to wear to work. (It’s never mentioned outright, but you sense how this woman, a former beauty queen, must hate being seen in it every day.)

But the detail I like best are the glasses worn by the film’s heroine, 17-year-old Bliss Cavendar (Ellen Page). They’re plain and a little small for her head — they look like the kind of glasses her parents would have bought her when she was 14 and haven’t been able to afford a replacement since. Bliss likes to wear ironic T-shirts, baggy jackets, and shoes held together with duct tape, but it’s less a statement of nonconformity than a way of hiding, and those glasses are a symbol of the timid little girl who has yet to come out of her shell. And when she impulsively tries out for the “Hurl Scouts,” a cellar-dwelling team in the Texas Roller Derby League, those glasses are the first thing she breaks. Naturally, she makes the cut.

*Whip It* marks the feature-film directing debut of Drew Barrymore (who also has a supporting role as



The War Between The Skates | Ellen Page jams with the best of them as “Babe Ruthless” in *Whip It*. PHOTO COURTESY OF FOX SEARCHLIGHT

Page’s teammate “Smashley Simpson”), and it’s impossible to hate. Once Page joins the team, renaming herself “Babe Ruthless” and sneaking out to practices and matches without telling her parents, the storyline plays out exactly the way you think it will — training montages, worst-to-first rise in the standings, female bonding, multiple crises on the eve of the big game — but it’s told so winningly that the story’s predictability kind of becomes part of its appeal.

It also helps that, unlike the very similar *Bend It Like Beckham*, the conflict between Page and Harden is a lot less cartoonish than the mother-

daughter scenes in *Beckham*. Indeed, Page and Harden’s scenes together late in the film — both the big blow-out argument and the later reconciliation — are very artfully written and delicately acted. (The screenplay is by Shauna Cross, based on her novel *Derby Girl*.)

Barrymore, working with Wes Anderson’s regular cinematographer Robert Yeoman and Paul Thomas Anderson’s regular editor Dylan Tichenor, rises ably to the technical challenge of filming the roller derby scenes — impressively, the cast all appear to be doing most of their own stunts. (Juliette Lewis, who plays Page’s nemesis “Iron

Maiven,” seems especially game.) But the real victory of *Whip It* is Barrymore’s textured portrait of this very specific world. It’s an especially smart choice that, while the roller derby is based in Austin, Page lives in nearby Bodeen — and Barrymore poignantly captures that feeling of being young, careless, and certain that all the real action is happening somewhere just out of reach, two towns away.

The main story arc, with Page becoming more confident and powerful thanks to her roller-derby exploits, is obviously empowering, but at the same time, Barrymore never misses an opportunity to fill the film

with sweet, small moments showing women helping each other out — whether it’s Page making a generous gesture to a beauty pageant contestant, holding her friend’s hair while she throws up after drinking too much at a party, or simply telling an old woman on a bus that she likes her hair. Barrymore also gives Kristen Wigg her first movie role that isn’t a comic caricature — and how weird is it that the most grounded character Wigg has ever played is named “Maggie Mayhem”?

Hmmmm ... tough women, non-stop action, and atrocious puns? I think I may have found my new favourite sport.



Barton Flirts | Mischa Barton persuades classmate Reece Thompson to investigate a scam involving missing SATs in the MIA Sundance hit *Assassination of a High School President*. PHOTO COURTESY OF VARI FILM GROUP

## DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

### DIAMOND IN THE ROUGH?

#### Assassination of a High School President

CAST | Bruce Willis, Mischa Barton

The Dictator has a soft spot for orphan movies — those mysterious films that went straight to DVD despite the presence of A-list actors in the cast. Movies like the Ben Stiller comedy *The Marc Pease Experience*, or *The Maiden Heist*, starring Morgan Freeman and Christopher Walken. Or this satire about a complicated criminal conspiracy at a private school. It’s not much of a film, but it does feature Mischa Barton in a school uniform for the first time since 2000’s *Lost and Delirious*, and by George, it’s good to have her back.

### ROCK GODS!

#### Anvil! The Story of Anvil

DIRECTOR | Sacha Gervasi

You can read Curtis Wright’s article in next week’s Music section to learn all about Anvil and the current state of their heavy metal careers. Or better yet, don’t — at least wait until you’ve watched the film. Trust The Dictator: you wouldn’t want to have the ending spoiled. Let’s just say that this story of two Canadian rock musicians, now in their 50s, working demeaning day jobs but still refusing to give up on their dreams is hilarious and inspiring. In fact, even metal non-fans will come away wanting to snap up a copy of their new disc, *This Is Thirteen*.

### STONE AGE!

#### Year One

CAST | Jack Black, Michael Cera

The Dictator is frankly baffled by the negative reviews that rained down upon this spoof directed and co-written by the great Harold Ramis. He suspects the film was the victim of a perfect storm of backlash against overexposed stars Jack Black and Michael Cera and overexposed producer Judd Apatow. Perhaps its reputation will improve on DVD, where its shaggy *Abbott and Costello Meet the Old Testament* tone will play better. Come on, folks: Michael Cera as a caveman trying to work up the nerve to bop the girl he likes over the head? That’s never not funny.



MOVIE REVIEW • HIGH CONCEPT COMEDY • BY PETER HEMMINGER | 426 words

# See You Later, Prevaricator



**A Powerful Stench Of Mendacity** | Jennifer Garner believes every word that comes out of Ricky Gervais' mouth in *The Invention of Lying*. PHOTO COURTESY OF WARNER BROS. PICTURES

## TRUTH BE TOLD, THE INVENTION OF LYING GETS A LOT OF MILEAGE OUT OF ITS ONE-JOKE PREMISE

### THE INVENTION OF LYING

Directed by Ricky Gervais and Matthew Robinson. Starring Ricky Gervais, Jennifer Garner, Rob Lowe, Louis C.K. Opens Fri. Oct 2.

★★★★☆

*The Office* and *Extras* creator Ricky Gervais's co-directorial debut is essentially the anti-*Liar Liar*. Where that Jim Carrey vehicle put an unwillingly honest man in a world that runs on lies big and small, Gervais here plays a schlub of a screenwriter who lives in a world where the idea of telling an untruth has never crossed anyone's mind — there isn't even a word in their language for "lie" ... or "truth," for that matter.

**AN ADVERTISEMENT FOR COKE BEARS THE SLOGAN "COCA COLA: IT'S VERY FAMOUS," WHILE PEPSI USES "PEPSI COLA: FOR WHEN THEY DON'T HAVE COKE."**

The idea of someone saying something that isn't literally true is simply unheard of. After a series of humiliations, Gervais has an odd synaptic misfire which gives him the ability to make things up, an ability that puts him on the path to wealth, fame, and success.

Most of the humour in *The Invention of Lying* comes from hearing characters speaking the whole, unvarnished truth, regardless of how it reflects on them. At the start of a date, Jennifer Garner tells Gervais that she dreads how the night will go, given that he's unattractive and unworthy of her. Plus, Gervais interrupted her masturbation session, which gets the night off to an awkward start. Apparently, the truthful-

ness of this world includes even lies of omission.

While these jokes do eventually wear thin — there's a fine line between truthfulness and assholishness, and characters like Tina Fey as Gervais' secretary and Rob Lowe as his screenwriting rival cross that line with ease — Gervais's script (co-written with Matthew Robinson) still gets a lot of mileage from the conceit. As a high-concept comedy, *Invention* gets to cover a lot of ground, from commercialism to religion and societal conventions.

Fortunately, Gervais actually has insight into most of those issues, which means the film never gets overly sanctimonious. In fact, some of the best jokes come from the corporate world — an advertisement for Coke bears the slogan "Coca Cola: It's Very Famous," while Pepsi uses

"Pepsi Cola: For When They Don't Have Coke."

Even when dealing with issues like the origin of religion, Gervais maintains a light touch. *Invention* is a world away from his awkward, cringe-inducing TV work, which may throw off longtime fans, but is probably a bright move all around. Watching *The Office*'s David Brent or *Extras*'s Andy Millman flub their way through life is a fine way to spend half an hour, but it can actually become stressful in longer doses. *The Invention of Lying* is a different beast entirely, a warm, friendly comedy with brains behind it.

Actually, I might want to take back that *Liar Liar* comparison — accurate as it is, *Invention* deserves better.

MOVIE REVIEW • CONCERT FILM • BY MICHAEL HINGSTON | 577 words

# Zaire, America Singing

**AN ALL-STAR MUSIC FESTIVAL TOOK PLACE ALONGSIDE THE RUMBLE IN THE JUNGLE. SOUL POWER TAKES YOU THERE**

### SOUL POWER

Directed by Jeffrey Levy-Hinte. Starring Muhammad Ali, James Brown, Celia Cruz, B.B. King, Don King, Bill Withers. Metro Cinema (Zedler Hall, The Citadel), Fri-Wed, Oct 2-7.

★★★★☆

1974's *Rumble in the Jungle*, the much-publicized world heavyweight title fight between Muhammad Ali and George Foreman, looms large in boxing history. What's lesser known, however, is the three-day music festival, dubbed "Zaire '74," that took place alongside it, bringing the heavyweights of American R&B — James Brown, Bill Withers, and B.B. King, to name a few — to Africa along with the fighters.

The footage that director Jeffrey Levy-Hinte shot exactly 35 years ago this month has now been assembled into *Soul Power*, a thrilling and intoxicating blast of vintage soul that also fits nicely into the genre of will-they-get-it-together-in-time concert documentary. Scenes of the stars casually jamming together on the plane trip over are intercut with crew members and financiers scrambling to get the massive stage in working order before showtime. Ali and his notorious promoter Don King make extended appearances too.

Levy-Hinte is smart enough to recognize that the musicians aren't always the most interesting people to listen to, and most of the film's first half is spent with the various techs and suits behind the scenes. Watching the festival's coordinators describe problems as ridiculous as the president of Zaire telling his press corps the wrong start date, or that the musicians' luggage coming over weighed a staggering 32,000 pounds beyond the plane's weight capacity, you begin to wonder: has there ever been a festival that went off smoothly?

And that's not even mentioning the extra headaches that come with staging the festival in conjunction with the Ali-Foreman fight. At one point, management toys with delaying the whole thing, all because Foreman has a cut on his face and might not be ready in time. This, one of the promoters says wearily, is not a problem you usually have to deal with.

From the performers' point of view, Zaire '74 was also a chance to re-connect with their collective homeland. The festival featured a mix of Afro-American and African acts, and while there's a fair amount



**Still Bill** | After 35 years, audiences can finally see Bill Withers' awesome set at Zaire '74 in the film *Soul Power*. PHOTO COURTESY OF SONY PICTURES CLASSICS

of goofing off — including a memorable scene where a dour member of The Spinners challenges Ali to spar, which ends about a minute later with the man yelping from the ropes, "Ah! Let me get a mouthpiece!" — many of the artists also speak movingly about freedom and their conflicted relationships with slavery and oppression. Levy-Hinte includes a long shot of a telling billboard in Kinshasa that reads, "Black power is sought everywhere, but it is already realized here in Zaire."

The festival itself lasted 12 hours, spread over three days, and it's just as rewarding as what leads up to it. Watching a heavily moustachioed Brown doing the splits repeatedly is always fun, but for my money the best moment is Withers's heart-wrenching solo version of "Hope She'll Be

Happier," in which I swear you can see a tear streak on his otherwise sweat-soaked face. And the film's music and politics come together during the South African singer Miriam Makeba's set, where she explains to a cheering crowd that white people dubbed her hit "The Click Song" because they couldn't pronounce its original title, "Qongqothwane," in her native Xhosa.

Nowhere is it properly explained why it took so long for this footage of Zaire '74 to surface; it's very clearly stated up front that the financiers paid for both the festival itself and an accompanying film. But whatever the delay, *Soul Power* marks an important moment in Afro-American musical history — one that should never have been forgotten in the first place.





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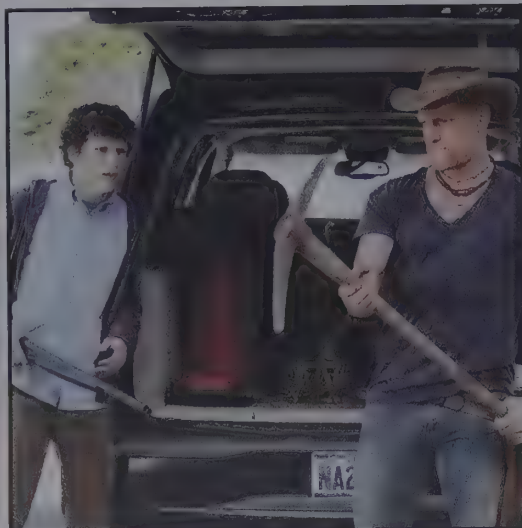
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DAVE CLARKE / SOUND DESIGNER  
APRIL VICZKO / COSTUME DESIGNER  
MICHELLE CHAN / STAGE MANAGER

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MOVIE REVIEW • SLAPSTICK GORE! • BY MARI SASANO | 444 words

## Ghoul Runnings



**Weapons Of Choice** | Jesse Eisenberg and Woody Harrelson arm themselves for some more skull-thawking mayhem in *Zombieland*. PHOTO COURTESY OF COLUMBIA PICTURES

### JESSE EISENBERG BATTLES ARMIES OF WALKING CORPSES (AND HIS OWN NEUROSES) IN ZOMBIELAND

#### ZOMBIELAND

Directed by Ruben Fleischer. Starring Jesse Eisenberg, Woody Harrelson, Emma Stone, Abigail Breslin. Now playing.

★★★★☆

*Zombieland* isn't a sequel to *Adventureland*, even though you wouldn't be totally off base thinking so. *Adventureland* starred Jesse Eisenberg as a quiet, nervous virgin trying to make the most of a bad situation (not being able to go to Europe for the summer) and struggling to find a sense of community in a group of misfits. *Zombieland* stars Eisenberg as a quiet, nervous virgin trying to make the most of a bad situation

*Zombieland*, his character (who is never named) leaves behind a lonely, isolated life of *World of Warcraft* and Mountain Dew for shotguns and a suddenly-necessary survival list. So important are the list items that they pop up in as onscreen text during appropriate moments (Rule #1: Cardio. Rule #3: Beware of bathrooms. And so on) to indicate that this shy virgin is a by-the-numbers kind of guy. Harrelson plays "Tallahassee" (the characters take on the name of their hometown, so no one gets too attached), a cowboy who takes to zombie-killing like there's no tomorrow — which there probably isn't.

These two meet up on the highway as Columbus (Eisenberg) is on his way to Ohio to see if his parents are still alive. Charismatic sister con

### WHEN DID THAT LADY HAVE THE TIME TO GET A MILKSHAKE BEFORE THE ZOMBIES WENT AFTER HER? HILARIOUS!

(world taken over by zombies) and struggling to find a sense of community in a group of misfits.

But right from the get-go, with slo-mo gore (when did that lady have the time to get a milkshake before the zombies went after her? Hilarious!), you know that this isn't just a feel-good movie about making friends for the first time. Eisenberg also gets to do a lot of ass-kicking in the company of his first real friends: Woody Harrelson, *Little Miss Sunshine*'s Abigail Breslin and Emma Stone, who reprises her smoky-voiced hottie/nerd character from *Superbad* and *The House Bunny*.

Eisenberg has taken on the shy wimp mantle from Michael Cera and taken it to a new level of pathos: his quiet virgins are college-aged. In

artists Wichita (Stone) and Little Rock (Breslin) join them along the way, and despite initial difficulties, they all bond and become a family. Their final destination? An amusement park, of course, rumoured to be zombie-free.

It's basically a funny *28 Days Later*, with American values, and some nice critique of said American values — one could read the heroes' wanton destruction of roadside Native American kitsch as a rejection of the commodification of that culture, and of commercialism generally. But all in all, it's a celebration of what makes life worth living: friendship, feeling good at something, and Bill Murray. I won't spoil that one for you, but trust me: it's the best thing you'll see in a long time.



MOVIE REVIEW • FOREIGN • BY LUKE DESMET | 552 words

# The Ottoman Always Rings Twice

**THE AWARD-WINNING *THREE MONKEYS* TRANSPLANTS THE FILM NOIR SENSIBILITY TO MODERN-DAY TURKEY**

## THREE MONKEYS

Directed by Nuri Bilge Ceylan. Starring Hatice Aslan, Ahmet Rifat Sungar, Yavuz Bingol, Ercan Kesal. Metro Cinema (Zeidler Hall, The Citadel), Oct. 2-7.

★★★★☆

I confess to feeling vaguely fraudulent reviewing a movie like *Three Monkeys*, having watched it only on a low-quality DVD screener with a number bar stretched across the upper half of the frame. Every shot is just so richly cinematic and expertly composed, I could only assume how great it would all look in a theatre, rather than on my laptop screen.

I'm sure my assumptions are safe, though: it's for good reason that this film won Turkish filmmaker Nuri Bilge Ceylan the best director award at last year's Cannes Film Festival. While it may be more explicitly plotted than some of his previous works, like 2003's superb *Distant*, it still carries forward Ceylan's penchant for tonal, moody filmmaking complemented by stunning cinematography.

Often described as a film noir, *Three Monkeys* fittingly opens with a murder, and a seedy politician (Ercan Kesal) paying off his driver (Yavuz Bingol) to take the rap for vehicular homicide. Naturally, the web of deceit only grows more complicated, as the driver's abandoned (and sexy) wife (Hatice Aslan, who gives a wonderful performance) approaches the politician seeking money to help keep her aimless son (Ahmet Rifat Sungar) out of trouble.

Yet even with all this shadowy plot, it's much more the movie's filmic virtues that establish its noirish tone. Ceylan employs his meticulous pacing and editing to draw out some form of suspense and foreboding in almost every scene. At times it can be almost glacial, drawing out shots of Aslan and Sungar sitting around their small flat for minutes at a time, only to quickly cut between three shots equally beautiful yet wholly distinct in their composition, moving from a kitchen table to the Turkish coast as if they were part of the same scene. The transitions are often intentionally uncomfortable, creating a looming presence over the film even while the onscreen events are quite banal.



**The Monkeys's Pause** | Hatice Aslan and Yavuz Bingol, in one of *Three Monkeys*'s many contemplative (but beautifully photographed) interludes. PHOTO COURTESY OF ZEITGEIST FILMS

It's Ceylan's eye for juxtaposing the various elements of his film that allows him to create a balance of both beauty and unease. The soundtrack is as subdued as one might expect, relying mostly on the sounds of wind and the eerie metallic creaking of nearby train tracks — yet the most uncomfortable moments by far come with the jarring intrusion of the Turkish pop that serves as Aslan's ringtone.

Further, despite *Three Monkeys*'s intriguing plot, the heaviest of story moments seem to occur between

cuts, with the film skipping over the death of a major character as if merely cutting from one inconsequential moment to the next. Meanwhile, Aslan's attempt to make a phone call spans several shots and various settings. The characters and audience alike become trapped in a sort of "cinematic time" entirely disconnected from the more literal chronology of the story.

The overall effect is often stunning as *Three Monkeys* unassumingly drew me into its cinematic

world so completely that I felt haunted by the same ghosts the onscreen family lives with in their day-to-day lives. And that is the film's great accomplishment: it's easy to make this sort of story affecting by playing up its most overwrought moments and events, but doing so quietly and honestly, and emphasizing the emotional impact as an everyday reality that extends beyond dramatic confrontations, is a trickier task. It's our luck that Ceylan again proves himself so capable of accomplishing it.

**"The funniest Canadian movie ever made!"**

—Steve Newton, Georgia Straight

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—TIME, MARK COLLINS

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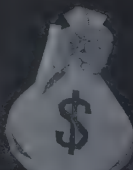
PREMIERE, MARK SAINSBURY

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RALLYING  
CRY."**

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# AND THE CURTAIN GOES UP!

## 23<sup>rd</sup> Edmonton International Film Festival

September 25 to October 3

Exclusively at Empire Theatres in Edmonton City Centre

### THURSDAY

Oct. 1 @ 7:15pm



#### OFFICIAL REJECTION

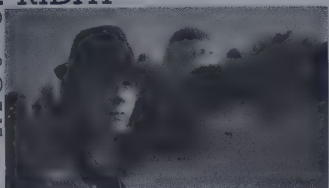
This wildly entertaining documentary follows the exploits of a group of filmmakers as they take their independent feature through the film festival circuit, and the politics, pitfalls, triumphs and comic tragedies they encounter along the way.

In attendance: Scott Storm (Filmmaker)

Tix are \$12.

### FRIDAY

Oct. 2 @ 7:15pm



#### THE SCENESTERS

WINNER! 2009 EDMONTON INTERNATIONAL FILM FESTIVAL RISING STAR AWARD (FILMMAKER) - Todd Berger

This innovative and very funny film noir both honours - and deconstructs - the conventions of the genre, as a group of LA twenty-somethings get mixed up with a prolific serial killer.

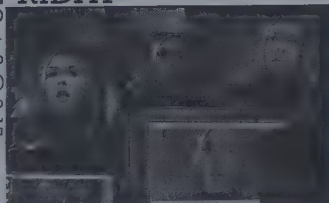
In attendance: Todd Berger (Writer/Director/Star),

Blaise Miller (Star)

Tix are \$12.00

### FRIDAY

Oct. 2 @ 9:15pm



#### MY SUICIDE

WINNER! 2009 EDMONTON INTERNATIONAL FILM FESTIVAL GRAND JURY PRIZE - Best Dramatic Feature

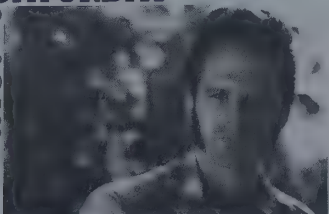
Archie Williams is a 17-year old media geek who has decided to kill himself - on camera - for a class project. Funny, romantic, and groundbreaking - this is a cinematic tour de force you won't soon forget.

In attendance: Gabriel Sunday (Star), Brooke Nevin (Star)

Tix are \$12.

### SATURDAY

Oct. 3 @ 7:30pm



#### GRAVYTRAIN

2007 Audience Award Winners for ROCK PAPER SCISSORS:

THE WAY OF THE TOSSER - April Mullen and Tim Doiron return to E-Town to close this year's festival on a wild and wonderfully wacky note...with a World Premiere sneak preview of their latest comedic gem!

In attendance: April Mullen (Director, Star),

Tim Doiron (Writer, Star).

Tix are \$25. A limited number of tickets available at the door.

A limited number of advance 6-Pack tickets are available at TLX on the Square. All other tickets are only available at the door 30-minutes before showtime. For the most up-to-date film schedule: [www.edmontonfilmfest.com](http://www.edmontonfilmfest.com)



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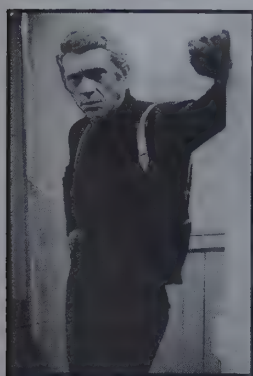


★ Heineken





## MOVIE GUIDE • WHAT'S PLAYING IN THE THEATRES

Cool Cop | Steve McQueen in *Bullitt*. PHOTO SUPPLIED

## OPENING THIS WEEK

## BULLITT

Steve McQueen, Robert Vaughn, and Jacqueline Bisset star in *The Friends of Eddie Coyle* director Peter Yates' 1968 cop thriller about a San Francisco cop hired to protect the key witness in a mob trial. *Royal Alberta Museum; Mon, Oct 5 (8pm)*

## CAPITALISM: A LOVE STORY

The latest comic documentary from *Fahrenheit 9/11* director Michael Moore, in which the left-wing icon dissects the evils of the capitalist system and traces the origins of the worldwide financial meltdown.

## EDMONTON INTERNATIONAL FILM FESTIVAL

The festival of new fiction films, documentaries, and shorts by local, Canadian, and international directors enters its final weekend. Notable titles include Michael Haneke's *The White Ribbon*, and Aron Gaudet's *The Way We Get By*. *Empire City Centre 9: To Oct 3*

## THE INVENTION OF LYING

Ricky Gervais (who also co-wrote and co-directed), Jennifer Garner, Rob Lowe, Jonah Hill, and Louis C.K. star in this comedy, set in an alternate world where everybody always tells the truth, about the first man to figure out how to lie.

## LET THEM KNOW: THE STORY OF YOUTH BRIGADE AND BYO RECORDS

Directors Jeff Alulis and Ryan Harlin's documentary about the seminal L.A. record label

of the early '80s, home to such bands as The Circle Jerks, Fear, and Bad Religion. *Metro Cinema; Thu, Oct 1 (7 & 9pm)*

## SOUL POWER

Director Jeffrey Levy-Hinte's documentary about the all-star "Zaire 74" music festival, held in Kinshasa to coincide with the heavyweight title bout between Muhammad Ali and George Foreman. Featuring James Brown, B.B. King, Celia Cruz, and Bill Withers. *Metro Cinema: Oct 2-7 (Fri, Sun, Tue @ 7pm; Sat, Mon, Wed @ 9pm)*

## THREE MONKEYS

Yavuz Bingol, Hatice Aslan, and Ercan Kesal star in *Climates* director Nuri Bilge Ceylan's drama about a politician who pays off his driver to take the rap for a fatal car accident, and who then becomes entwined with the driver's wife. In Turkish with English subtitles. *Metro Cinema: Oct 2-7 (Fri, Sun, Tue @ 9pm; Sat, Mon, Wed @ 7pm)*

## WHIP IT

Ellen Page, Marcia Gay Harden, Kristen Wiig, Juliette Lewis, and Drew Barrymore (who also directed) star in this girl-power comedy

about a young woman who rebels against her mother's traditional notions of femininity by secretly joining a women's roller derby league.

## ZOMBIELAND

Jesse Eisenberg, Woody Harrelson, Emma Stone, and Abigail Breslin star in director Ruben Fleischer's amiably gory comedy about a young nerd, a truck-driving redneck, and a pair of con-artist sisters, who are among the last survivors of a global zombie plague.

## ALSO PLAYING

## THE COVE

Brutally effective documentary about the efforts of animal rights activist Ric O'Barry to expose the bloody dolphin slaughter that secretly takes place every fall in Taiji, Japan. As suspenseful as a classic heist flick, with a climax as upsetting as any horror film.

★★★★★

## FAME

This return visit to New York's High School of Performing Arts carves out a decent middle

ground between the grit of the 1980 original and the gloss of *High School Musical*. Not terribly memorable, but at least it does a good job with the cafeteria jam scene.

★★★★☆

## LOVE HAPPENS

Aaron Eckhart, of *Thank You for Smoking* fame, is well cast as a rising self-help guru who doesn't believe his own advice, but that's about the best thing that can be said about this tepid romantic drama. Seattle has seldom seemed duller.

★★★★☆

## PANDORUM

Tedium, hokum, sci-fi pablum.

★★★★☆

## SURROGATES

In the future, according to this undercooked sci-fi thriller, everyone on Earth will have uploaded their consciousness to a robot body. The only way to enjoy *Surrogates* is to submit passively to its idiotic plot machinations -- to become a moving robot yourself.

★★★★☆

## SHOWTIMES OCTOBER 2-8, 2009

GARNEAU	
8712-109 STREET • 433-0728	
<b>THE COVE</b>	PG
Nightly 7:00, 9:00, Sat & Sun matinees 2:00. Disturbing content, mature subject matter. No 7:00 p.m. show Wednesday Oct. 7.	
<b>ROCKY HORROR PICTURE SHOW</b>	
SATURDAY, OCTOBER 24TH MIDNIGHT	

PRINCESS	
10337-111 AVENUE • 433-0728	
<b>THE INVENTION OF LYING</b>	PG
Nightly 7:00, 9:30, Sat & Sun matinees 2:30. Language may offend, not recommended for young children.	
<b>INGLOURIOUS BASTARDS</b>	18A
Nightly 6:45, 9:30, Sat & Sun matinees 2:00. Gory violence. No 6:45 p.m. show Wednesday Oct. 7.	

PARKLAND	
130 Century Crossing, Spruce Grove • 982-7337	
<b>ZOMBIELAND</b>	18A
Nightly 7:05, 9:10, matinees Fri Sat Sun & Tues 1:05, 3:10. Gory violence.	
<b>THE INVENTION OF LYING</b>	PG
Nightly 6:55, 9:10, matinees Fri Sat Sun & Tues 1:00, 3:30. Movies for Mature Audiences 1:00. Language may offend, not recommended for young children.	

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY	
Nightly 7:10, 9:30, matinees Fri Sat Sun & Tues 1:30, 3:30. Coarse language, substance abuse, not recommended for young children.	14A
CLOUDY WITH A CHANCE OF MEATBALLS	
Nightly 6:45, 9:00, matinees Fri Sat Sun & Tues 12:45, 3:00.	G

FAME	
Nightly 6:50, 9:15, matinees Fri Sat Sun & Tues 12:50, 3:15.	PG
SURROGATES	
Nightly 6:55, 9:05, matinees Fri Sat Sun & Tues 12:55, 3:05.	14A

ALL ABOUT STEVE	
Nightly 7:15, 9:30, matinees Fri Sat Sun & Tues 1:15, 3:30. Coarse language.	PG
METRO CINEMA	
9020-101A AVENUE, LEIDLER HALL, CHADLER THEATRE • 425-9712	
LET THEM KNOW: THE STORY OF YOUTH BRIGADE AND BYO RECORDS	
Fri, Sat, Sun 7:00, 9:00.	STC

SOUL POWER	
Fri Sat Sun 7:00, Sat Sun & Wed 9:00.	STC

THREE MONKEYS	
Fri Sat Sun 7:00, Sat Sun & Wed 7:00.	14A

GRANDIN THEATRE	
CRADON HALL, ST. WINSTON CHURCHILL BLVD., ST. ALBERT • 438-9727	
HARRY POTTER AND THE HALF-BLOOD PRINCE	
Daily 12:50, 2:10, 4:30, 6:50, 9:10, 11:30. Violence, frightening scenes.	PG

SHORTS	
Daily 3:30.	G

G-FORCE	
Daily 1:00, 2:45, 6:45.	G

JULIE AND JULIA	
Fri-Tues 8:30. Coarse language.	PG

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY	
Fri 1:15, 3:15, 5:15, 7:15, 9:15.	14A

MICHAEL JACKSON: THIS IS IT	
Tuesday, October 27, 2009 — Tickets on Sale Now!	

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4702-50 St. Louis • 986-7728	
CLOUDY WITH A CHANCE OF MEATBALLS	
Nightly 7:00, 9:10, matinees Sat & Sun 1:00, 3:10.	G

FAME	
Nightly 6:55, 9:25, matinees Sat & Sun 12:55, 3:25.	PG
SURROGATES	
Nightly 7:05, 9:30, matinees Sat & Sun 1:05, 3:30. Violence.	14A

ZOMBIELAND	
Nightly 7:00, 9:20, matinees Sat & Sun 1:00, 3:20. Gory violence.	18A
WETASKIWIN CINEMA 4 PLEX	
3849-56 Wetaskiwin • 352-3722	
CLOUDY WITH A CHANCE OF MEATBALLS	
Nightly 7:00, 9:10, matinees Sat & Sun 1:00, 3:10.	G

LOVE HAPPENS	
Nightly 7:05, 9:25, matinees Sat & Sun 1:05, 3:25. Coarse language.	PG
FAME	
Nightly 6:55, 9:20, matinees Sat & Sun 12:55, 3:20.	PG

ZOMBIELAND	
Nightly 7:00, 9:20, matinees Sat & Sun 1:00, 3:15. Gory violence.	18A
THE INVENTION OF LYING	
Fri-Tues 1:30, 3:30, 5:30, 7:30, 9:30, 11:30. Star & Smokers Screening Wed 1:00. Language may offend, not recommended for young children.	PG

CAPITALISM: A LOVE STORY	
Fri-Tues 12:25, 3:00, 6:45, 9:35.	STC
WHIP IT	
Fri-Tues 7:15, 9:30, 11:30. Coarse language. III passes.	PG

TOY STORY & TOY STORY 2	
Fri Sat Sun 11:30, 9:30, 7:30, 5:30, 3:30, 1:30. No passes.	G
PANDORUM	
Fri-Tues 12:50, 3:45, 6:40, 9:40. Violence.	18A

SURROGATES	
Fri-Tues 12:45, 3:10, 5:25, 7:50, 10:15. Violence. No passes.	14A
FAME	
Fri-Tues 1:15, 4:00, 7:00, 10:00, Thurs 4:00, 7:00, 10:00. Star & Smokers Screening Wed 1:00.	PG

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY	
Fri-Tues 1:00, 4:10, 7:25, 10:35.	STC
CLOUDY WITH A CHANCE OF MEATBALLS	
Fri-Tues 12:00, 2:15, 4:30, 6:45, 9:00, 11:15.	G

THE INFORMANTS	
Fri-Tues 1:10, 4:05, 7:10, 10:10.	14A

LOVE HAPPENS	
Fri-Tues 12:00, 3:55, 6:40, 9:30. Coarse language.	PG

JENNIFER'S BODY	
Fri-Tues 9:50. Gory violence, sexual content, coarse language, crude language.	14A

EVANGELINE: I.O.U. YOU ARE (NOT) ALONE	
Fri-Tues 12:25, 3:40, 6:45, 9:25, Thurs 12:25, 3:40, 6:45, 9:25.	PG

ALL ABOUT STEVE	
Fri-Tues 12:00, 4:15, 7:15, 9:45, Sun 1:20, 3:45, 6:45. Coarse language.	PG

NORTH EDMONTON	
14731-137th Avenue • 732-2223	
ZOMBIELAND	
Fri-Tues 1:05, 3:30, 5:50, 7:10, 10:35. Gory violence.	18A

THE INVENTION OF LYING	
Fri-Tues, Thurs 1:40, 4:20, 7:45, 10:15, Wed 4:20, 7:45, 10:15. Star & Smokers Screening Wed 1:00. Language may offend, not recommended for young children.	PG
CAPITALISM: A LOVE STORY	
Fri-Tues 12:30, 4:10, 7:30, 10:00, Wed 4:10, 7:30, 10:00. Star & Smokers Screening Wed 1:00.	STC

WHIP IT	
Fri-Tues 12:45, 3:45, 7:30, 10:10. Coarse language. No passes.	PG
TOY STORY & TOY STORY 2	
Fri Sat Sun 11:30, 9:30, 7:30, 5:30, 3:30, 1:30. No passes.	G

PANDORUM	
Fri-Tues 2:10, 4:50, 7:30, 10:30. Violence.	18A
SURROGATES	
Fri-Tues 2:00, 4:30, 7:20, 9:50. Violence. No passes.	14A

FAME	
Fri-Tues 1:20, 4:15, 7:15, 9:35.	PG
TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY	
Fri-Tues 1:30, 5:00, 7:40, 10:20.	STC

CLOUDY WITH A CHANCE OF MEATBALLS 3D	
Fri-Tues 12:15, 2:30, 4:40, 7:00, 9:20.	G
THE INFORMANTS	
Fri-Tues 12:40, 3:50, 6:40, 9:10.	14A

INGLOURIOUS BASTARDS	
Fri-Tues 7:15, 9:30, 11:45. Gory violence.	18A

CITY CENTRE 9 CINEMAS	
280 DOWD FRASE #101 St. & 102 Ave. • 421-7070	
ZOMBIELAND	
Fri-Tues 12:05, 2:05, 5:25, 7:45, 10:05, Mon-Thurs 1:40, 3:55, 6:10, 8:35. Gory violence. No passes.	18A

TOY STORY & TOY STORY 2	
Fri Sat Sun 12:00, 2:05, 5:15, 7:50, Sun 12:00, 2:05, 5:15, 7:50, 10:40. Mon-Thurs 1:15, 3:05, 6:35, 9:10.	G
FAME	
Fri Sat Sun 12:00, 2:05, 5:15, 7:50, Sun 12:00, 2:05, 5:15, 7:50, 10:40. Mon-Thurs 1:15, 3:05, 6:35, 9:10.	PG

WHIP IT	
Fri Sat Sun 12:30, 2:15, 5:00, Mon-Thurs 1:10, 4:10, 6:50, 9:30. Coarse language.	PG
TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY	
Fri Sat Sun 12:20, 2:55, 5:30, 8:00, 10:30; Mon-Thurs 1:25, 4:15, 6:40, 9:15.	14A

CAPITALISM: A LOVE STORY	
Fri-Tues 12:15, 3:30, 7:15, 10:15; Mon-Thurs 1:05, 4:00, 6:55, 9:50.	STC
SURROGATES	
Fri Sat Sun 12:40, 3:20, 5:40, 8:15, 10:35; Mon-Thurs 1:45, 4:20, 6:45, 9:20. Violence. No passes.	14A

EVANGELINE: I.O.U. YOU ARE (NOT) ALONE	
Fri Sat Sun 12:20, 3:10, 5:45, 8:35, 10:25; Mon-Thurs 1:20, 3:45, 6:05, 8:25.	PG

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY	
Fri Mon-Thurs 4:30, 7:00, 9:30, Sat-Sun 1:30, 4:00, 7:00, 9:30.	14A
FAME	
Fri Mon-Thurs 4:00, 6:40, 9:15, Sat-Sun 1:00, 4:00, 6:40, 9:15.	PG

THE INVENTION OF LYING	
Fri Mon-Thurs 4:25, 7:10, 9:40; Sat-Sun 1:10, 4:25, 7:10, 9:40. Language may offend, not recommended for young children. No passes.	PG
ZOMBIELAND	
Fri Mon-Thurs 4:50, 7:20, 9:50; Sat-Sun 1:50, 4:50, 7:20, 9:50. Gory violence.	18A

TOY STORY & TOY STORY 2	
Fri Mon-Thurs 3:45, 7:30, Sat-Sun 12:00, 3:45, 7:30. No passes.	G
JENNIFER'S BODY	
Fri Mon-Thurs 6:15, 6:50, 9:25; Sat-Sun 12:00, 4:15, 6:50, 9:25. Gory violence, sexual content, coarse language, crude language.	14A

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ZOMBIELAND	
Fri 7:15, 9:55, Sat-Sun 12:00, 3:55, 7:15, 9:55; Mon-Thurs 9:35, 8:35. Gory violence. No passes.	18A

PANDORUM	
Fri 8:50, 9:45, Sat-Sun 12:55, 3:45, 6:40, 9:45; Mon-Thurs 9:25, 9:25. Violence.	18A
THE INFORMANTS	
Fri 7:10, 9:35, Sat-Sun 12:45, 3:35, 7:00, 9:35; Mon-Thurs 5:00, 8:15.	14A

JULIE & JULIA	
Fri 6:40, 9:25, Sat-Sun 12:30, 3:20, 6:40, 9:25; Mon-Thurs 5:15, 8:00. Coarse language.	14A
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WEST EDMONTON HALL • 8882-70 STREET • 444-2400	
ZOMBIELAND	
Fri-Tues 12:20, 2:40, 5:15, 8:00, 10:30. Gory violence.	18A

THE INVENTION OF LYING	
Fri-Tues, Thurs 12:00, 4:20, 7:20, 10:10; Wed 4:20, 7:20, 10:10; Sat & Smokers Screening Wed 1:00. Language may offend, not recommended for young children.	PG
WHIP IT	
Fri-Tues, Thurs 1:00, 3:50, 7:10, 10:15; Wed 3:50, 7:10, 10:15; Sat & Smokers Screening Wed 1:00. Coarse language. No passes.	PG

TOY STORY & TOY STORY 2	
Fri-Tues 11:30, 9:30, 7:30. No passes.	G
SURROGATES	
Fri-Tues 11:45, 2:15, 5:00, 7:50, 10:20. Violence. No passes.	14A

|--|



BOOKS PROFILE • CAN/LIT ICON • BY BRENDAN HARRISON | 897 words

## Having Your *Crake* And Repeating It Too

**MARGARET ATWOOD  
DISCUSSES THE YEAR OF  
THE FLOOD, HER HOPEFULLY  
NOT-PRESCIENT SEQUEL TO  
ORYX AND CRAKE**

THE YEAR OF THE FLOOD

By Margaret Atwood. McClelland &amp; Stewart. 448 pp. \$32.99

“Hello?”

I recognize the voice on the other end of the line as soon as she picks up the phone. I’d know those drawn-out vowels anywhere. But instead of comforting me, the familiar nasal tone gives me pause. Do I attempt to impress her with an erudite observation or casually disarm her with a charming witticism?

Naturally, I freeze.

“Can I please speak with Margaret Atwood?”

For the next hour, I struggle to keep up with the doyenne of Canadian literature. Although she is promoting *The Year of the Flood*, a novel that revisits the dystopian future she explored in the bestselling *Oryx and Crake*, our conversation is wide-ranging and peppered with paragraph-length digressions punctuated with wry asides and her characteristic chortle.

*The Year of the Flood* shares with its predecessor an impending ecological apocalypse and a handful of recurring characters. Told in a time-frame that runs roughly parallel to the first book and converges in the final scenes, *The Year of the Flood* shows what happens to characters on the fringes when society crumbles.

When I ask why she decided to return to this alternative reality, she says with a laugh, “One, everybody asked me what happens next. Second, in *Oryx and Crake*, the character in it is on the inside; he’s actu-

ally a member of the more privileged elite, though he’s at the bottom of the heap of that group, whereas people in *The Year of the Flood* are on the outside. So they are the *real* bottom of the heap, and I thought it would be very interesting to look at the same world from that angle.”

The bottom-dwellers she’s talking about are Ren, an exotic dancer who survives the “waterless flood” in the high-end sex club Scales and Tails, and Toby, a God’s Gardener holed up in the AnooYoo Spa. As the book opens, both women are wondering if they are alone in the plague-ravaged world. The more we learn about their backstory, the clearer it becomes that they are united by their involvement with a fringe religious movement.

“In *Oryx and Crake*, there was a group that had already started to, in ■ way, coalesce in the real world,” says Atwood, explaining what drew her to expand upon the God’s Gardeners. “So I took that movement further down the road to see what a somewhat extreme form of it might look like. The trends are with us today.”

It is her ability to see what’s happening in the real world and incorporate it into her work that has allowed Atwood to remain relevant 40 years after publishing her first novel. Less than a year ago, she delivered her Massey Lecture and the accompanying book *Payback: Debt and the Shadow Side of Wealth*, a meditation on conceptions of debt and justice released as the financial meltdown was in full swing. Upon publication, she was hailed as a clairvoyant.

As the movement to reconcile faith and ecology gains momentum, Atwood once again finds herself tapped into the zeitgeist. Take *The Green*

*Bible*. Published soon after she finished *The Year of the Flood*, this environmentally conscious interpretation of the Bible features an introduction by Archbishop Desmond Tutu and a green twist on the tradition of putting Jesus’s words in red letters. Every chapter and verse that speaks to environmental stewardship is printed in green, with a section offering practical advice on living harmoniously with nature. It’s the kind of book you could imagine sitting on the God’s Gardeners’ bookshelf. The very existence of the book is, for Atwood, evidence of a widening rift within Christianity.

“That split in Christian fundamentalism was already becoming apparent when I wrote *Oryx and Crake* and now it’s further advanced,” she says. “Some of them say, ‘Why bother, it’s all going to be burnt up and we’ll get a new one,’ and others are saying, ‘No, we were supposed to be taking care of this.’”

But Atwood is quick to dismiss proclamations of her clairvoyance. Her gift, she says, is for paying close attention to the present. “I do read the ads on the subway, I do look at ads in newspapers, I look at all of those things, having been an old, ancient Marshall McLuhan person,” she says. “You can watch things moving from back of the paper to front of the paper or from minor topic of conversation to major topic of conversation. You can see that happening and I’m interested in those things when they’re minor.”

For Atwood, the world of *Oryx and Crake* and *The Year of the Flood* isn’t a wild flight of fancy; it’s a future extrapolated directly from our present. While her books are not science fiction in the familiar sense they are undeniably fictions informed by

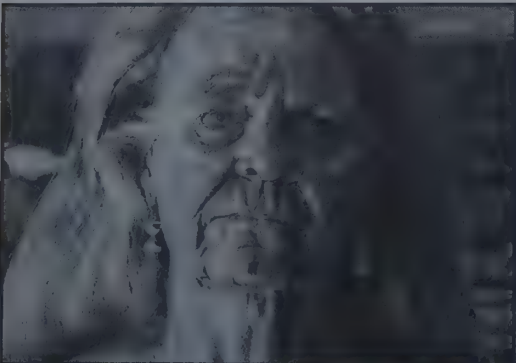


**Actually, She Probably Knows A Lot About Symbolism** | Margaret Atwood can’t be pleased that the cover of her new book *The Year of the Flood* looks almost exactly like the one for Dan Brown’s *The Lost Symbol*. PHOTO BY GEORGE WHITESIDE

science. The starting point isn’t in laser beams and rocket ships, it’s in scientific journals and research. For Atwood, whether we use science, religion or art to try to understand our world, we are all asking the same questions.

“[My books are] all asking, ‘Where did we come from?’ ‘What are we

doing here?’ ‘Where are we going?’ Those three essential questions,” she says. “Science, art, and religion ask the same set of questions. They approach them in different ways, but they are essentially, ‘Who are we?’ Sometimes they’re ‘How do we get out of this mess?’ but that has to do with ‘Who are we?’”



**A Neo-Platonic Relationship** | Dean Smale’s latest collection of paintings were influenced by Renaissance philosophy... and the unavoidable reality of death. IMAGE BY DEAN SMALE

### ARTS NEWS • INNER SENSE MEETS COMMON SENSE

Dean Smale wants to show you something. Something that’s inside you; it’s inside all of us. No, it’s not the devil. It’s our sense ... our inner sense, if you will.

“Science has somewhat removed the idea of faith and we are getting to know more about the universe metaphysically,” says Smale. “That has made us more curious about the concepts of death and our own mythologies around it. It is the curiosity of what there may be beyond death, if anything.”

Smale’s collection of figurative paintings and drawings is entitled, as you may have intuited already, *Inner Sense* — It opens on Oct. 10 at Common Sense Gallery

(10546-115th St.), where it will run until Nov. 6. And as he states above, it’s a study of our perception of ourselves, our world, and our involvement as we live in it and as we leave it.

“There are going to be some drawings that investigate aspects of science and human anatomy,” Smale says. “There is a painting of a brain with its optic nerves and eyes still connected beside a still life. That painting is stemming from my avid interest in Neo-Platonism; during the Renaissance, there is this idea that perspectives were largely the vanishing point ... the energy where God has transmitted back and forward energy. And I’m not trying to express any

interest in God; I’m just trying to show interest in the mythologies and ideologies that humans create when trying to explain the unexplainable.

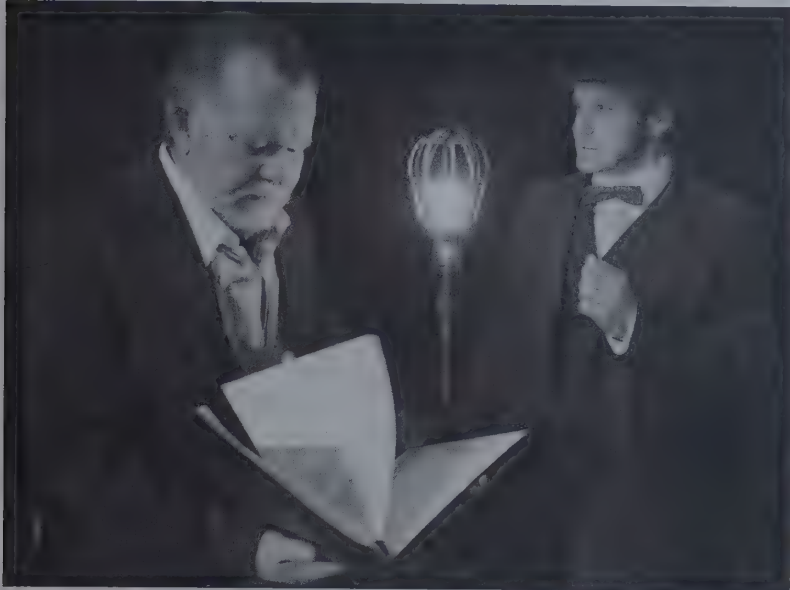
“I think it’s more personalized on some level,” he continues. “I think one thing about my work is that it does grab people’s attention. It’s not a pretty picture, you know; it’s communicating something deeper. Whether the people like the image or dislike the image, it will grab their attention and have them think about what is happening. My work is definitely not on the level of decorative ... It’s not created to decorate people’s homes. Although, I think they are beautiful.”

—Trent Wilkie



THEATRE PREVIEW • CHILLER HORROR THEATRE • BY KATHLEEN BELL | 675 words

# Ghost Likely To Succeed?



Ghost Light Anthem | John Wright and Mark Jenkins hear creepy noises coming from the shadows in *The Woman in Black*. PHOTO BY IAN JACKSON/EPIC PHOTOGRAPHY

## IF *THE WOMAN IN BLACK* IS HALF AS SPOOKY AS OUR INTERVIEW WITH ACTOR JOHN WRIGHT, IT'S BOUND TO BE A HIT

### THE WOMAN IN BLACK

Directed by Marianne Copithorne. Written by Stephen Mallatratt, based on the novel by Susan Hill. Starring John Wright and Mark Jenkins. The Roxy (10708-124 St.), Oct 1-18. Tickets: \$28.75 (adult)/\$24.75 (students/seniors), available through The Roxy box office (453-2440) or TIX on the Square (420-757/tixonthesquare.ca).

When I arrive at the Roxy Theatre on a rather blustery Saturday afternoon, Edmonton stage veteran John Wright is waiting for me in the lobby to discuss his role in Theatre Network's bone-chilling season opener *The Woman in Black*. Though the

"I think I'm going to go home now." But there's been nothing destructive. This was an old movie theatre, to me, it might have been an old projectionist or something."

I'm so susceptible to spooky suggestions, my toes tingle as I look towards the black corridor. If there is a phantom that stalks the halls, then the tone is already set for *The Woman in Black*, a thriller based on a horror novel of the same title by Susan Hill. Originally produced in Scarborough, U.K., the play has been a fixture in London's West End since 1989, stirring up its own legend.

According to, well, Wikipedia, the title character is apt to disturb those who evoke her tale, though she's yet to appear at any local rehearsals. Assuming the legend fails us, it's up to

The hired help played by Mark Jenkins and together the two are directed by Marianne Copithorne. According to Wright, however, the lighting and sound become their own presence on the stage, vital to the atmosphere and tension of the play. The effects have been a challenging collaborator, and sometimes a frightening one, specifically in such a context.

"One day we were rehearsing, just in the middle of the afternoon," he says. "During a particularly quiet scene underneath the stage, this air compressor started up all by itself and it was 'boom, boom, boom, doom.' It scared the shit out of us. Then we realized it's just the air compressor. But then we said, 'Well, how did it turn on by itself?' That's been

**"SOME OF THE TECHNICIANS HAVE BEEN WORKING HERE LATE AT NIGHT AND HAVE FELT SOMETHING AND SAID, 'I THINK I'M GOING TO GO HOME NOW.'"**

lobby itself is fairly quiet, he turns to lead me to the deadly stillness of the backstage area. We pass the empty auditorium seats, where the evidence of the show's 12-hour rehearsal days are strewn about, and travel down a poorly lit hall. I can barely see my next step when Wright takes a moment to inform me that, as the story goes, there's a ghost that haunts The Roxy.

"In that hallway," he explains once we're seated backstage and the tape recorder is rolling. "I feel it's a he. It's sort of a legend around this theatre but, boy, I've been here late at night and I've gone 'Hello?' Some of the carpenters and the technicians have been working here late at night, and have felt something and said,

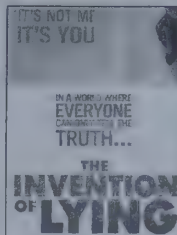
John Wright to relay the nightmares that besiege his character, Arthur Kipps, a solicitor sent to deal with the lonely estate of Mrs. Drablow many years ago. He finds Eel Marsh House in peculiar order. Ever since the results of the trip and his investigation into the town and its secrets have troubled his conscience.

"It's a fellow trying to exorcise his demons," Wright says. "He witnessed something a long, long time ago and has lived with that pain and suffering for years. He hires an actor to help him re-enact the events of 40, 50 years ago. The actor becomes him and the author of the piece, the guy who wants to exorcise his demons, starts playing all these different characters from his past."

mainly the only incident ... thus far. So, fingers crossed."

Though Wright isn't superstitious when it comes to theatre curses and faux pas like whistling backstage, he does believe in the supernatural. "I've had experiences where I've felt the presence of somebody in a room that you cannot see or things being moved or strange noises that are unwelcome," he says. "It's like, some say dogs and cats have that sense; I think some humans have that sense. I haven't had an actual close encounter, but I've certainly felt a chill or cold or a presence in a room."

I'm not sure what I believe, but I'm sure I slipped back through that dark corridor and into the light of the lobby rather quickly.



## The Invention of Lying

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KIDS UNDER 10 MAY FIND SOME MATERIAL CHALLENGING



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Guillaume Tardif - first violin  
Tatiana Warszynski - second violin  
Aaron Au - viola  
Joanne Yu - cello  
Rob Aldridge - bass

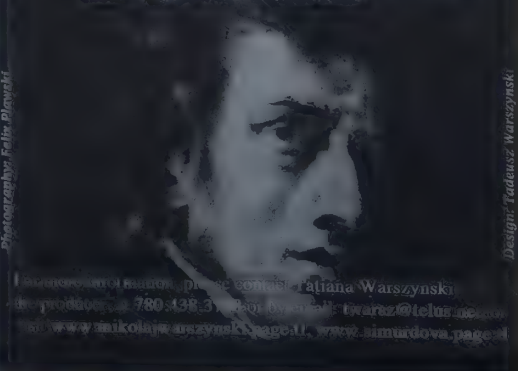
First time in Edmonton in the string quintet version, as performed by the great composer himself in the salon concerts of the Romantic Era.

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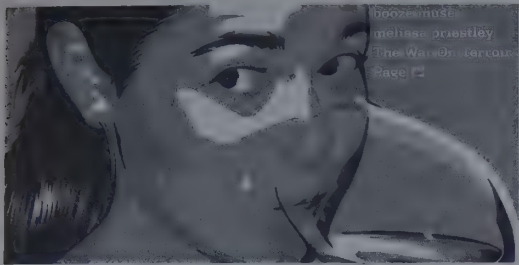
Photography: Felix Bleyer



Design: Tadeusz Warszynski

For more information, please contact: Tatiana Warszynski  
at: 780.438.3333 or email: [twarsz@telus.net](mailto:twarsz@telus.net)  
or [www.mikolaj.warszynski.page11](http://www.mikolaj.warszynski.page11) [www.simurdova.page11](http://www.simurdova.page11)





BOOKS PROFILE • POETRY • BY MICHAEL HINGSTON | 655 words

# You Deserve A Haiku Today

**BILLEH NICKERSON  
TRANSFORMS A MIND-  
NUMBING TEENAGE JOB INTO  
ART WITH MCPoEMS**

MCPoEMS

By Billeh Nickerson. Arsenal Pulp Press. 111 pp. \$15.95.

When he was in his last year of high school, Billeh Nickerson got a job — his first — working the grill at a McDonald's in Langley, B.C. Despite the fact that he'd unknowingly picked the second-busiest location in all of Western Canada, which got so hectic that sometimes one person's job was simply handing out bags of food at the drive-thru for hours at a time, Nickerson remained optimistic.

"It was my first adult thing, right? It was all still very new. So I was excited," he says over the phone from Toronto. "I wasn't thinking, 'I'm being exploited. I should make more. I'm working too hard' — I think I was making \$3.65 an hour. My God! It was a nightmare!"

Nickerson revisits this most unusual and formative time in his life, 20 years after the fact, in his new poetry collection, the incisive and very funny *McPoems*. While he started writing and performing poetry at about this age, Nickerson says it never occurred to him to write about his job, because it was so mundane. Looking back, however, he sees that it's sometimes the most ordinary, everyday details that are most worth documenting.

And in a cultural climate like today's, where workplace sitcoms like *The Office* draw audiences by the millions, Nickerson's behind-the-scenes look at fast food feels particularly in tune with the zeitgeist. "[McDonald's was] one of those places where

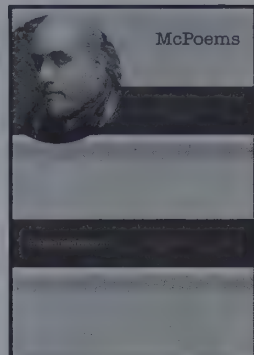
you have kids who are rich, but their parents wanted them to have that [work] experience," he remembers. "You have people who've worked there for 30, 40 years. You have retirees. It was such a hodgepodge of people, and it helped me realize the realities that are out there for people — whether that's your co-workers or the people that are coming in."

*McPoems* provides a wide-reaching catalogue of both of these groups: from the narrator's hapless co-workers ("The only thing harder / than being named Madonna / is being named Madonna / and having to wear a name tag") to the peanut gallery of regular customers, including an elderly woman who obsessively spells out the word G-L-O-R-I-A in French fries and the man who affixes ice cream cones to his forehead and stomps around the restaurant until they melt and fall off. (His nickname? The Unicorn.)

Nickerson's poems are extremely short, often only a few lines long, and feature almost nothing but matter-of-fact descriptions, yet they still manage to convey warmth and skull-crushing boredom in equal but alternating doses. They are the field notes of an average teenage employee, hastily scribbled on napkins during a coffee break so the ridiculousness of it all won't be forgotten.

They're also frequently funny, in a Sisyphian way — my favourite of the bunch is "Daylight Savings Diptych," which details the various ways you will be yelled at when the end-of-breakfast/beginning-of-lunch cut-off time moves in either direction. As with these kinds of jobs in general, it's a no-win situation.

For legal reasons, Nickerson can't specifically name the target company



Would You Like Rhymes With That? | Billeh Nickerson added a dollop of secret sauce to every page of *McPoems*. PHOTO COURTESY OF ARSENAL PULP PRESS

or any of its trademarked products in the book, though references to green holiday milkshakes and big purple mascots — not to mention the title — leave little to the imagination. And he says the collection is only loosely inspired by his 18 months spent at the Golden Arches. It's more about fast food culture as a general concept: the way these identical-looking stores pop up all over the planet, and the way we as customers internalize their obsession with speed and disposability.

The end result feels suitably authentic and lived-in, but then again, these are ideas that Nickerson's been living with, for better or for worse, even after hanging up his apron all those years ago.

"It's been 20 years, and I still have cheeseburger nightmares," he says. "I wake up, and I've been making cheeseburgers on the grill — they do them in groups of 12, and it's mustard, mustard, mustard, mustard, mustard. Ketchup, ketchup, ketchup, ketchup, ketchup, ketchup."

## a dream becomes REALITY when it's right in front of you

Yosuke Mino  
Kaiti Barker 1995 Professional  
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Photo: David Cooper



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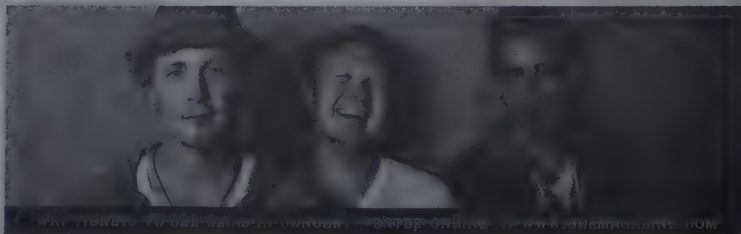
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## EXHIBITS

**AUTUMN HARVEST CENTRE D'ARTS VISUELS DE L'ALBERTA** 9103-95 AVE. TO OCT 13 Acrylics by various artists. Info: 461-3472

**BUILDING A VISION ART GALLERY OF ALBERTA** #100, 10230 JASPER AVE. DEC 13 Exhibition charting the design and construction of the new Art Gallery of Alberta. Info: www.artgalleryalberta.com

**CANADIAN MUSEUMS NOW ART GALLERY OF ALBERTA** #100, 10230 JASPER AVE. TO DEC 13 A special exhibition focusing on Canadian museum architecture. Info: www.artgalleryalberta.com

**CARS & GUITARS PICTURE THIS GALLERY** 959 ORIOLE RD. SHERWOOD PARK. TO OCT 3 Three-dimensional mixed media work by Dean McLeod. Info: www.picturethisgallery.com

**CHRISTL BERGSTROM RED GALLERY** 9621 WHYTE AVE. OCT 2 New paintings. Info: www.redgallery.ca/498-1984

**DOING WHAT COMES NATURALLY VAAA GALLERY** 10215-112 ST. TO OCT 10 Fibre work from members of Hand Weavers, Spinners and Dyers of Alberta. Info: www.vaaablog.com

**EDMONTON ART CLUB STANLEY A. MILNER LIBRARY** CHURCHILL SQUARE TO OCT 30 A group exhibit. Info: www.epcl.ca/496-7030

**EMERGING ARTIST SOCIETY OF ALBERTA ROYAL ALEXANDRA HOSPITAL** 10240 KINGSWAY AVE. TO OCT 5 Info: www.emergeart.ca

**EXPERIMENTAL DRAWING FAVA** 9722-102 ST. OCT 3 Work by Tim Rechner and Caitlin Sián Richards. Info: 423-2966

**FLORALS AND STILL LIFE A.J. OTTEWELL ARTS CENTRE** 590 BROADMOOR BLVD. SHERWOOD PARK. TO OCT 31 Work by various artists. Info: 449-4443

**HITCHED ALBERTA CRAFT COUNCIL** 10106-106 ST. TO OCT 3 Mixed media works by spouses. Info: www.albertacraft.ab.ca

**HUMMINGBIRDS OF THE AMERICAS ROYAL ALBERTA MUSEUM** 12845-102 AVE. TO OCT 31 Nature displays. Info: www.royalalbertamuseum.ca

**JOANNE GAUTHIER WEST END GALLERY** 12308 JASPER AVE. TO OCT 13 Featured oil paintings by the artist. Info: www.westendgalleryltd.com

**MEMORIES OF YESTERDAY JEFF ALLEN GALLERY** STRATHCONA SENIORS CENTRE, 10811 UNIVERSITY AVE. OCT 29 Pastels, oils, and watercolours. Info: 433-5807

**MUSEUMS IN THE 21ST CENTURY ART GALLERY OF ALBERTA** #100, 10230 JASPER AVE. TO DEC 13 An exhibition of important recent museum building projects from around the world. Info: www.artgalleryalberta.com

**THE NEW FLÂNEURS: CONTEMPORARY URBAN PRACTICE AND THE PICTURESQUE ART GALLERY OF ALBERTA** #100, 10230 JASPER AVE. TO DEC 13 A multimedia exhibition devoted to the exploration of the urban environment as a creative space. Info: www.artgalleryalberta.com

**NEW WORKS: 39TH ANNUAL FALL SHOW DOUGLAS UDELL GALLERY** 10322-124 ST. TO OCT 17 Work by gallery artists and acquisitions. Info: www.douglasudellgallery.com/488-4445

**PASSAGES AGNES BUGERA GALLERY** 12310 JASPER AVE. TO OCT 8 Work by Estemine Tahedi. Info: www.agnesbugeragallery.com

**PROSPECTUS SNAP GALLERY** 10309-97 ST. TO OCT 17 New work by SNAP members. Info: www.snapartists.com

**SENIORS SHOW ALLIED ARTS COUNCIL 455 KING ST. SPRUCE GROVE** TO OCT 10 Work by local artists. Info: www.alliedarts.council.com

**SKY VESSELS HARCOURT HOUSE GALLERY** 3RD FLR, 10215-112 ST. TO OCT 9 Work by Jennifer Dornier, influenced by the sky and social spaces. Info: www.harcourthouse.ab.ca

**SONGS OF SUMMER SCOTT GALLERY** 10411-24 ST. OCT 13 Landscape oils by Patty Ampleford. Info: www.scottgallery.com

**SPACES WITHIN | WITHIN SPACES HARCOURT HOUSE GALLERY** 3RD FLR, 10215-112 ST. TO OCT 19 Work by Jennifer Bowes, Sarah Alford, and Shirley Wiebe. Info: www.harcourthouse.ab.ca

**TREES OF THE CANADIAN WEST ALBERTA CRAFT COUNCIL** 10106-106 ST. TO OCT 31 Work by textile artist Lorraine Roy. Info: www.albertacraft.ab.ca

**WHERE ARE YOU FROM THE ARTERY** 9535 JASPER AVE. TO OCT 9 A poster show featuring 29 visual creations from various artists. Info: www.theartery.ca

## THEATRE

**THE APOLOGY OF SOCRATES TIMMS CENTRE FOR THE ARTS** 87 AVE & 112 ST. OCT 6 A theatrical solo performance by

Yannis Simonides. 7:30 p.m. Tickets: www.1xonthesquare.ca/420-1757

**BLACKBIRD CITADEL THEATRE** 9828-101A AVE. TO OCT 25 Wayne Paquette directs James MacDonald and Tracey Power in David Harrower's drama about a confrontation between a man and the woman he molested as a child 15 years ago. Info: www.citadeltheatre.com

**THE DROWSY CHAPERONE (CITADEL THEATRE)** 9828-101A AVE. TO OCT 4 Jay Brazeau, John Ulyatt and Susan Gilmore star in this affectionate Tony-winning send-up of 1920s musicals. Info: www.citadeltheatre.com

**LAID: PUTTING TO BED THE MYTHS OF DATING AND MENTAL ILLNESS CITY ARTS CENTRE** 10943-84 AVE. OCT 3 A comedic solo performance by Victoria Maxwell. Info: 760-7284

**NASHVILLE ICON'S MAYFIELD DINNER THEATRE** 16615-109 AVE. TO NOV 1 A celebration of country music through the ages. Info: www.mayfieldtheatre.ca/483-4051

**STRUT AND JIVE THE NIGHT AWAY JUBILATIONS DINNER THEATRE (WEM)** 8882-170 ST. TO OCT 25 Info: www.jubilations.ca

**THE WOMAN IN BLACK ROXY THEATRE** 10708-124 ST. TO OCT 18 Marianne Copthorne directs Mark Jenkins and John Wright in the spooky tale of a lawyer who hires an actor to help him come to terms with an occult encounter from his past. Based on the novel by Susan Hill. Info: www.attheatroy.com

## COMEDY

**ALTERNATIVE TUESDAYS THE COMIC STRIP (WEM)** Doors @ 8 p.m. Tickets: \$12. Info: www.thecomistrip.ca

**COMEDY NIGHT NEW CITY** 10081 JASPER AVE. OCT 6 Doors @ 9 p.m.

**DANIEL KINNO THE COMIC STRIP (WEM)** TO OCT 3 Wed, Thu @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.thecomistrip.ca/483-5999

**THE DRUID COMEDY NIGHT THE DRUID** 16066 JASPER AVE. Professional and amateur comedians, every Sun @ 9 p.m.

**GABRIEL RUTLEDGE THE COMEDY FACTORY** 34 AVE & CALGARY TRAIL NORTH. TO OCT 3 Thurs, Fri @ 8:30 p.m. Sat @ 11 and 10:30 p.m. Info: www.thecomedyfactory.com

**HIT OR MISS MONDAYS THE COMIC STRIP (WEM)** Amateur comedy. Doors @ 8 p.m. Info: www.thecomistrip.ca/483-5999

**JOE ROGAN RIVER CREE RESORT & CASINO** OCT 1 Tickets: www.ticketmaster.ca/451-8000

**RON VAUDRY YUK YUK'S CENTURY CASINO** NOV 19 Tickets: 461-9857

**RUSSELL PETERS REKALL PLACE** 7424-118 AVE. OCT 7 Tickets: www.ticketmaster.ca/451-8000

**SEAN LECOMBER YUK YUK'S CENTURY CASINO** OCT 2-3 Tickets: 461-9857

**SEAN LECOMBER THE COMIC STRIP (WEM)** OCT 7 Info: 483-5999

## IMPROV

**CHIMPPOV VARSONA THEATRE** 10529-83 AVE. Hosted by Rapid Fire Theatre. Every Sat except for last Sat all the month. Doors @ 11 p.m. Info: www.rapidfiretheatre.com

**PEOPLE IN PANTS IMPROV CARROT COMMUNITY ARTS COFFEE HOUSE** 9951-118 AVE. Improv show first Thu of the month. Doors @ 7:30 p.m. \$5 at the door.

**THEATRESPORTS VARSONA THEATRE** 10529-83 AVE. Weekly improv show hosted by Rapid Fire Theatre. Every Fri. Doors @ 11 p.m. \$10 @ the door. Info: www.rapidfiretheatre.com

## READINGS &amp; LECTURES

**DR. RHODA REDDOCK CITY HALL** 101 SIR WINSTON CHURCHILL SQUARE. OCT 2 A lecture on Caribbean sexuality at home and abroad. Info: 492-9919

**AN EVENING OF POETRY UPPER CRUST CAFE** 10909-86 AVE. OCT 5 Featuring Pitam Atwal, Carlean Fisher, Anne Gerard Marshall, Alice Major, and Joyce Pindney. 7 p.m. Info: www.strolchofpoets.com/422-8174

**MINI MEDICAL SCHOOL BERNARD SNELL HALL** 112-86 AVE. OCT 6 Six evenings of thought-provoking lectures designed for the public to learn more about the world of medicine and science. Info: www.cpl.alberta.ca/Home/Events/miniclin

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# Lesson #1: Your Friend's Girlfriend Is Not An Object To Steal



SAVAGE LOVE: DAN SAVAGE

**SHE'S GOT A MIND OF HER OWN, WHICH MEANS SHE'LL BE THE ONE BREAKING UP HER RELATIONSHIP**

About a month ago, I got drunk and slept with my friend's girlfriend. (He's not my best friend, more of a second-tier friend.) We both swore never to tell anyone and left it at that. Only problem is, we've been hanging out a lot lately and sending private mes-

sages to each other multiple times a day, but nothing physical. It's progressed to the point where our mutual friends are starting to notice that there's something going on between the lady and me. And, frankly, if someone I was dating were doing what she is doing, I'd consider it cheating.

Things came to a head a few nights ago when we ended up skinny-dipping and then showering together. We are obviously infatuated. We had a long talk about what to do. We are really into each other, but there are issues. For starters, she would have to break up with her boyfriend, something she would do in theory, but there are housing issues (she lives with him) and friendship issues (her best friend is his best friend's

lady). Furthermore, I'm scared not only of getting beat to hell by her man, but of getting shunned by all of my friends for stealing another man's girl.

Everything is interconnected in the most fucked-up way possible. I'm wondering if there is any way out of this with the desired result for everyone: the lady and I together, friends understanding of the situation, and her boyfriend not totally destroyed. I still like her boyfriend as a friend and a guy, and I don't want to crush him with a pre-winter breakup (it gets real lonely here in the winter).

*Fucked In Madison*

As "the lady" is not a wallet, a car, or a crusty old come sock, FIM, you can't "steal her" from a second-tier

friend or anyone else. She is a free and autonomous individual, her affections are hers to award and hers to rescind. And as it's the lady who would be doing the dumping here, FIM, you wouldn't be crushing your second-tier friend with a pre-winter breakup; she would.

Let's not overestimate your importance in the little lady's drama, FIM. I'm sure you're a lovely person, you're a great fuck, you look good in the shower, etc., but you are only evidence that her relationship isn't long for this world, FIM; you are not the reason it isn't. This breakup was in the cards before you and that fateful drunken night. Your appearance on the scene may have given her an incentive to end a relationship that needed to end – and end sooner rather than later – but the relation-

ship was doomed before you drunkenly banged the (shitfaced) lady.

In other words: You're just a symptom, FIM; don't flatter yourself by imagining you're the disease.

That said, FIM, her friends and future ex-boyfriend may very well blame you when the breakup comes. The only way to avoid looking bad/culpable/responsible in their eyes – and get the girl without the beating – is to inform the lady that you're into her and want to be with her, but that you can't see her until she's free and clear. No more hanging out, no more texting, no more skinny-dipping, no more showering together until she's officially single and available.

Two of my closest friends, a straight couple, recently got engaged. As an engagement present, my female friend would like to include me in their sex life, potentially for just one evening or perhaps for longer. She and I have had a few make-out sessions while her fiancé watched, and I am somewhat turned on by the idea of taking our escapades further.

But there's a catch: I'm currently seeing someone who says he doesn't consider hypothetical situations like this to be "cheating" but would probably be uncomfortable if I actually did this for my friends. Should I tell my friends I can't go any further out of respect for his feelings, or tell him that the situation is no longer hypothetical and risk making him uncomfortable, or help my friends out on the condition that it only happens once and not tell him at all?

*Toying With A Third*

Well aren't you the selfless little people-pleaser, TWAT. You're willing to sleep with this couple – maybe once, maybe weekly – even though you're only "somewhat turned on by the idea." But if you "did this for [your] friends" – if you condescended to help them out – what do you tell the man you're currently seeing? You could tell him the truth, of course, which would be the right thing, the responsible thing, the ethical thing – but that might make him uncomfortable, poor dear. So you hesitate. Oh, not out of selfish desire to avoid an awkward conversation, of course, just out of an overabundance of concern for his feelings.

Sorry, TWAT – since your boyfriend has already given you his hypothetical okay to get with your friends, there's no way to justify making an engagement present of

**SAVAGE** cont'd on p. 35

**tree stuff**

\* Who are the married members of Dragonette?

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## SAVAGE (cont'd from p. 34)

yourself without informing him in advance. And let's be honest, shall we? Your reluctance to inform the boyfriend isn't about a selfless desire to spare his feelings, but your cowardly desire to avoid an awkward conversation and — if he balks at this hypothetical becoming a reality — a potentially relationship-ending conversation.

But before you can be honest with the boyfriend, TWAT, you're going

things doesn't make a person gay. If a guy likes to get fucked in the ass by a dude, then he might be gay, you said. I've never been attracted to men, but I have always been ridiculed by friends and girlfriends for liking "gay" things, so much so that I began to wonder if I might be gay. Reading your advice was just the confidence boost I needed.

But then I let a girlfriend "ex-

are doing it — whatever "it" is — it's a heterosexual sex act. It doesn't matter who's on top, who's wearing the lingerie, who's being penetrated, or whether the dildo is penis-shaped or Glenn Beck-shaped. If a girl is doing it with/to a boy, it's heterosexual sex. Gay people can have heterosexual sex, of course, and most gay people have straight sex before coming out. (Gay guys have straight sex in high school like straight guys have gay sex

**IF A MAN AND A WOMAN ARE DOING IT — WHATEVER "IT" IS — IT'S A HETEROSEXUAL SEX ACT. IT DOESN'T MATTER WHO'S ON TOP, WHO'S WEARING THE LINGERIE, WHO'S BEING PENETRATED, OR WHETHER THE DILDO IS PENIS-SHAPED OR GLENN BECK-SHAPED.**

to need to be honest with yourself. Repeat after me: "Honey, remember that couple, my insanely hot friends? They've asked me to have a three-way with them and I want to so bad my ovaries are throbbing — that cool with you?"

I'm a GGG 30-year-old straight male who was quite pleased with your response a while back to a woman who asked if her husband was gay since he enjoyed some stereotypically gay things. You told her that enjoying "gay"

periment" on my ass. What started out as a kink with her finger has turned into a full-blown fetish with her dildo (non-penis-shaped). I wondered if this might be a sign, so I tried masturbating to some gay porn. Not for me. I still don't have any desire to be with a man sexually, Dan, but I love having my ass pounded. Does that tip the scales toward homo? Doing Rear Entry Weekly

No homo, DREW.

Once again: If a man and a woman

in prison: under duress.) But the relevant question, DREW, isn't "How gay is this ass-fucking experiment?" but "What's going through my mind during this ass-fucking experiment?"

When I fucked girls, I secretly wished/pretended they were boys. So worry about what's going on in your head, DREW, and not what's going on in your ass.

Find the Savage Lovecast (my weekly podcast) every Tuesday at [thestranger.com/savage](http://thestranger.com/savage).  
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410. Education/Training

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1500. Help Wanted - Alta.

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Self Advocacy Summit need volunteers to sit at a registration desk, to draw (graphic artists) and to be note takers. Call Vickie at 780-452-8668.

Volunteer opportunities at Don Wheaton Family YMCA in the following area: Bicycle maintenance, fitness instructor, fitness instructor assistance, inventory volunteer. Contact kyle\_henry@edmonton.ymca.ca

Volunteer staff writers wanted for SpeakNews, a U of A human rights news magazine. Contact Jacalyn at 780.690.6416 or jhr.speaknews@gmail.com.

2005. Artist to Artist

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3240. Travel/Trade

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4540. Farm Equipment

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5100. Houses For Sale

5 ACRES LAKE VIEW property w/development potential. Can Code home overlooks, future Ponderosa/Pincushion Golf Course in beautiful Peachland, BC. Email: johnhpatrick@royalalpage.ca. Royal LePage Kelowna.

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ASTROLOGY • OCT. 1-7 • BY THE KID

# CRUISIN' THE COSMOS



## LIBRA (SEPT. 23 - OCT. 22)

When you're susceptible to others' influence, you can do things that make you wince. Why bring this up now? Well, 'cause the start of the week is a good time to sit down and define the difference between "theirs" and "mine." Forget what other folks say or do, figure out what's right for you!

## SCORPIO (OCT. 23 - NOV. 21)

It looks like you're gonna win, so don't let 'em suck you in emotionally or you'll get in the way of your own victory. It's like the training they give in martial arts - think with the body, not the mind or the heart. If you let 'em upset you, it's a safe bet you'll leave yourself open and they'll be able to get you!

## SAGITTARIUS (NOV. 22 - DEC. 21)

Your arrows and bow ain't just a weapon, y'know. In case you forgot, Cupid uses 'em too - a lot. Makes you think, don't it? In one person's hand it can be used to kill, while in another's it spreads life's greatest thrill. If you get what you give, then where do you stand and what are you givin' with that bow in your hand?

## CAPRICORN (DEC. 22 - JAN. 19)

If you're feelin' bummed 'cause of what you've lost, take time to tally the actual cost. When the calculations are done you'll appreciate that you just rid yourself of a load o' dead weight. You shouldn't be sad, you oughtta smile 'cause now that you're lighter, you're much more mobile!

## AQUARIUS (JAN. 20 - FEB. 18)

Lovin' humanity's fine and wantin' to help it's even finer, but you don't serve nouveau French cuisine in a greasy-spoon diner. Givin' 'em such deluxe food and wine would be settin' pearls down before swine. Sometimes the best way to attain harmony is to just let things be, even if you don't necessarily agree!

## PISCES (FEB. 19 - MARCH 20)

Folks may say Pisces are pushovers 'cause they're the passive type, but don't believe the hype. Think of all the fish there will be in the rivers and seas known for their meanness and brutality, like the barracuda, shark and piranha. Well, you can be nasty as them if you wanna and if anyone messes with you, they'll be a goner!

## ARIES (MARCH 21 - APRIL 19)

When you're not happy with the price you command, remember the law of supply and demand. As long as there's lots of somethin' goin' around, the price never gets too far off the ground. Next week, increase the value of your shares by purposefully makin' your presence scarce!

## TAURUS (APRIL 20 - MAY 20)

Even in the bottom of a well 20-feet deep and three-feet wide, there's always a way to look on the bright side. No matter how low you may be presently, expect an upswing pretty quickly. In fact, you've got hope-on-a-rope danglin' right in front of your face, so grab onto it and climb up outta this place!

## GEMINI (MAY 21 - JUNE 20)

In business affairs you've hopefully learned that if you think with your heart, not your head, you can get burned. This week it's especially true about two people who are dealin' with you. Beliefs are one thing, but blind faith is the worst. That's why the old-timers say trust in your God, but tie your horse up first!

## CANCER (JUNE 21 - JULY 22)

If you're lookin' for strength, the best place to start is with the endless supply of love in your heart. In fact, your heart's so full of love, there's no need for you to push and shove. No matter how things may change or what temptations you face, if you use all of your heart, you'll move through it with grace!

## LEO (JULY 23 - AUG. 22)

Forget good/bad and right/wrong 'cause here in the jungle, they don't belong. If you need to eat, you go kill some prey 'cause that's simply the lion's way. Your quarry'll call you "bad" and "a sinner," but only 'cause they're on the menu for dinner. You can't survive by the rules of some upright hairless monkey fools!

## VIRGO (AUG. 23 - SEPT. 22)

There's nothin' you love better than a friendly battle of wits, but this weekend be careful how hard your blows hit. You're stronger than you think. The problem with sparrin' is when you're winnin', it's a gas and you start to enjoy kickin' their ass. Before you go too far, remember there's no prize for this bout, you're just here to spar!

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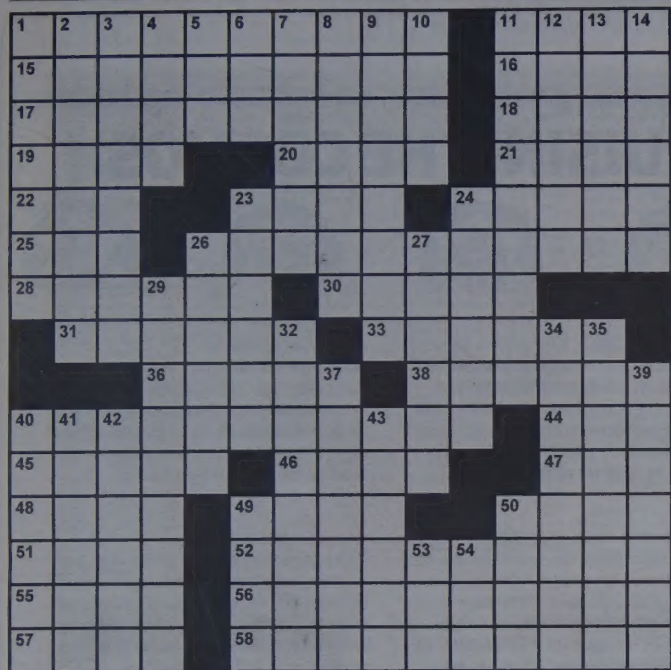
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SOLUTION TO LAST WEEK'S PUZZLE

## CHANCE COLLISIONS

A RANDOM ASSORTMENT, ACROSS AND DOWN

JONESIN' CROSSWORD BY MATT JONES

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### ACROSS

- 1 Super power all about transparency
- 11 Baby on a farm
- 15 "I'm stumped"
- 16 Aware of
- 17 Like a lot of European cathedral architecture in the 16th century
- 18 Abbr. after old generals' names
- 19 Altar exchanges
- 20 Ear protection?
- 21 Hired goon
- 22 Network whose first broadcast was "Gone With the Wind"
- 23 Average scores
- 24 Packaging string
- 25 "...man \_\_ mouse?"
- 26 Wearing an underskirt
- 28 Honor stitched to some jackets
- 30 Board game with SLIDE spaces
- 31 Fortune
- 33 Lewis locale
- 36 Pict. in a book
- 38 Ineffectual sort
- 40 They'd say "like, gag me" in the 1980s
- 44 Title for Italian monks
- 45 That is, to Cicero
- 46 Joel of "Cabaret"
- 47 Class closer?
- 48 Honky \_\_ music
- 49 Actresses West and Whitman
- 50 Spoiled brat
- 51 Opposing opinion
- 52 Rarest of the main blood types in the U.S.
- 55 Made stuff up
- 56 Tool in forestry to measure slope, vertical angles and tree heights
- 57 1040 IDs
- 58 Source of a stream

### DOWN

- 1 Sugar alcohol in some chewing gums
- 2 They may direct traffic
- 3 Convert to a computer system, e.g.
- 4 Part of Y.S.L.
- 5 Be lazy
- 6 " \_\_ to Extremes" (Billy Joel song)
- 7 Phrase of consequence
- 8 "Owl"
- 9 Leaving out
- 10 Bottle top?
- 11 Indiana's second largest city
- 12 Like some musical "wonders"
- 13 Bring into harmony
- 14 Stuck
- 23 In a sassy way
- 24 2008 Olympics swimmer Dara
- 26 Pac-Man dot
- 27 Creepy- \_\_
- 29 Supports at the end of planes
- 32 Like teddy bears and puppies
- 34 Like some wisdom?
- 35 Military planes provide it
- 37 Manatee's order
- 39 Spring holidays
- 40 Blood pressure, heart rate, etc.
- 41 Aphrodite's beloved
- 42 Of a period that ends in 39-down
- 43 Transfer an e-mail, perhaps
- 49 Speed ratio
- 50 "Leave in," to a proofreader
- 53 Pai \_\_ (Chinese gambling game)
- 54 Dr.'s org. \_\_

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## INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



t5g

A Vertical Wall dancer glides across the new Nina Haggerty Centre for the Arts on 118 Ave during the Kaleido Arts Festival.  
PHOTO BY IAN JACKSON/EPIC PHOTOGRAPHY

## see magazine's ten-day forecast of events in edmonton

sunday

monday

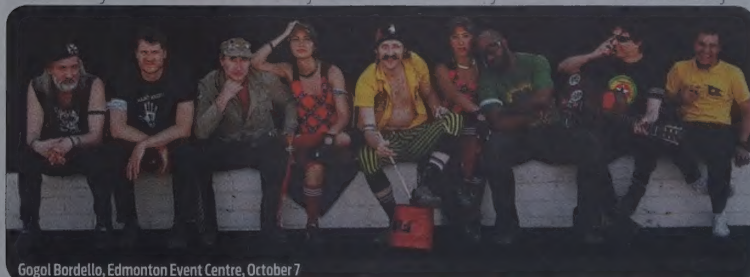
tuesday

wednesday

thursday

friday

saturday



Gogol Bordello, Edmonton Event Centre, October 7

OCTOBER 4

**bargains | ANTIQUE & COLLECTIBLE SALE**  
Because we know how much you love *Antiques Roadshow*, Alberta Aviation Museum, 10 a.m.

OCTOBER 5

**film | SOUL POWER**  
Jeffery Levy-Hinte directs this flashback to 1974, when R&B royalty including James Brown and B.B. King brought the funk to their African brethren for the historic music festival known as Zaire 74, Metro Cinema, 9 p.m.

OCTOBER 6

**music | A WILHELM SCREAM** Taking their name from a stock sound effect mainly used in film, this Massachusetts melodic hardcore livesome knows a thing or two about making noise. Pawn Shop, 7 p.m.

OCTOBER 7

**music | GOGOL BORDELLO** Lock up the vodka and hide your women — the Gypsies are coming to town. Edmonton Event Centre, 8 p.m.

OCTOBER 8

**theatre | ST. NICHOLAS** Amy DeFelice directs this tale of a cynical theatre critic who falls in love with an actress before joining a band of vampires. Man, we hate it when that happens. Catalyst Theatre, 8 p.m.

OCTOBER 9

**music | BLUE MAN GROUP** Missing our blue buddies' Megastar World Tour will leave you seeing red. Rexall Place, 8 p.m.

OCTOBER 10

**dance | THE LETTER** Verkhovyna Ukrainian Song and Dance Ensemble treats us to a tale of immigration and the struggles that follow. Jubilee Auditorium, 7 p.m.



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